

The SCHOOL-ARTIST MAGAZINE

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VOL. 27
No. 3



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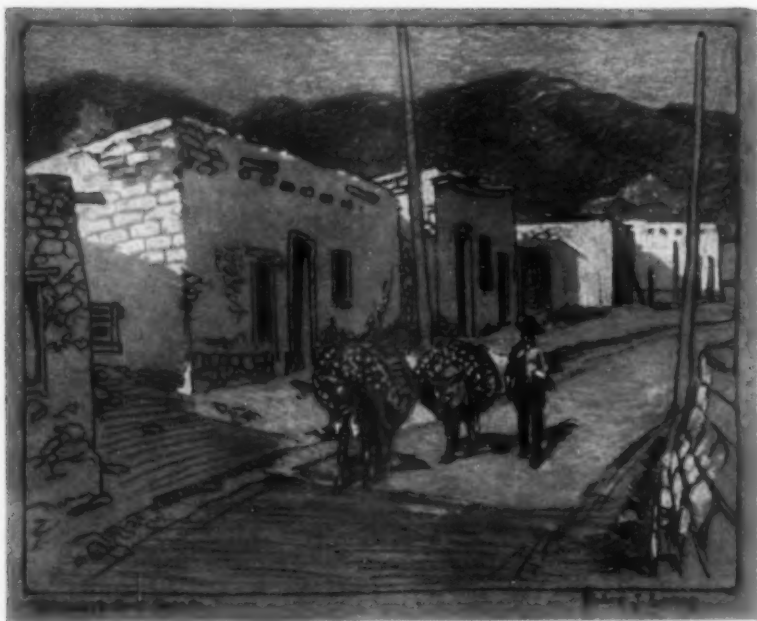
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LOOKING ACROSS THE PLAZA IN TESUQUE PUEBLO TOWARD THE MISSION CHURCH.
BELOW, THE WOOD CUTTER BRINGS FIREWOOD FROM THE MOUNTAINS TO BE SOLD
IN SANTA FE STREETS

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U.S. PAT. OFF.

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

JOHN · T · LEMOS · Assistant Editor

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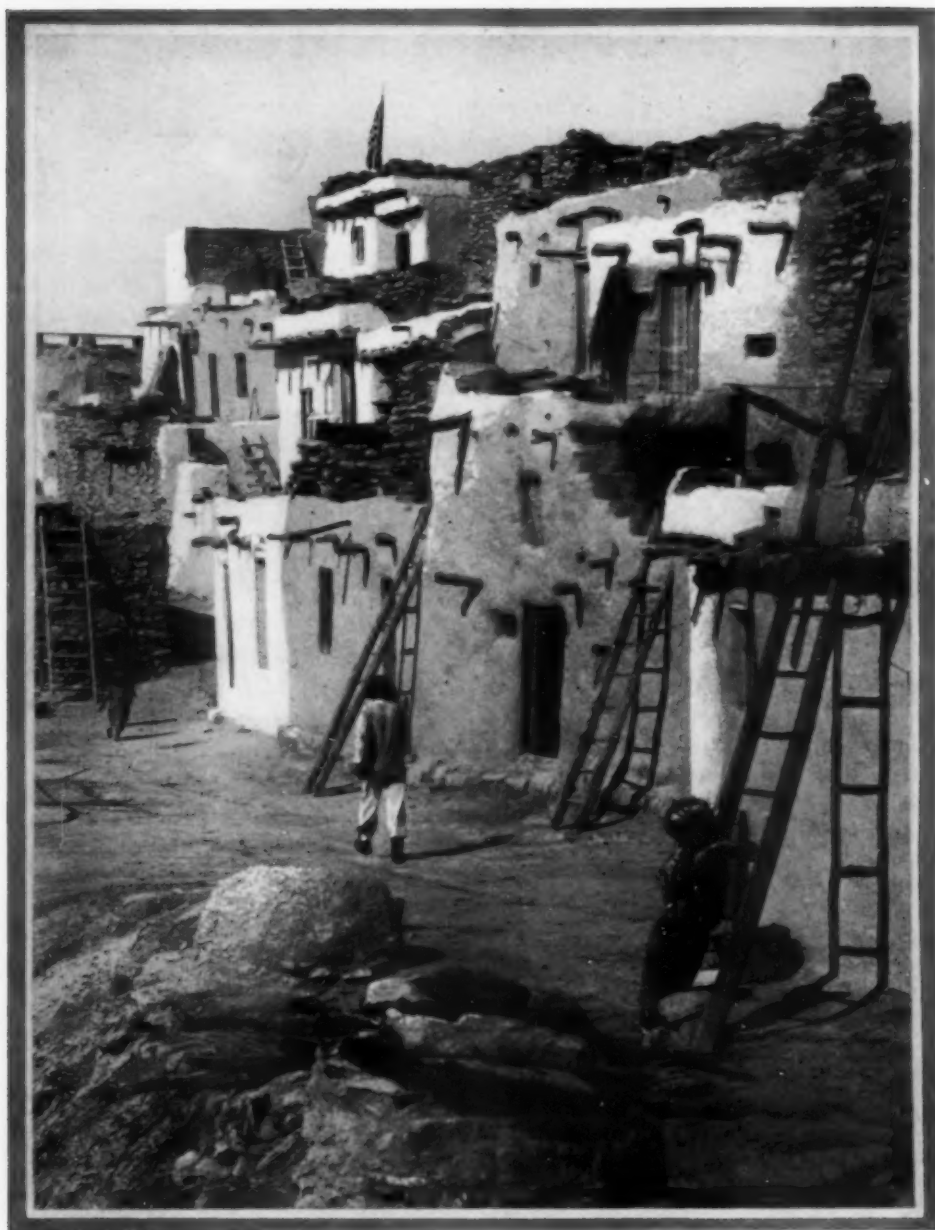
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A TYPICAL INDIAN PUEBLO STREET SCENE OF THE SOUTHWEST. NO MORE INTERESTING TYPES OF HOMES THAN THESE ARE TO BE FOUND IN OTHER PARTS OF THE WORLD

The School Arts Magazine, November 1927

The · School · Arts · Magazine

Vol. XXVII

NOVEMBER, 1927

No. 3

Indian Art for Indian Schools

KENNETH M. CHAPMAN

Art Associate, Museum of American Research, Santa Fe, New Mexico

FORTUNATE is the traveler who times his visit to the Southwest to include the two great Indian gatherings; the first, known as the Inter-tribal Ceremonial, held annually at Gallup, New Mexico, in late August, and followed early in September by the time-hallowed Santa Fe Fiesta, in New Mexico's ancient capital.

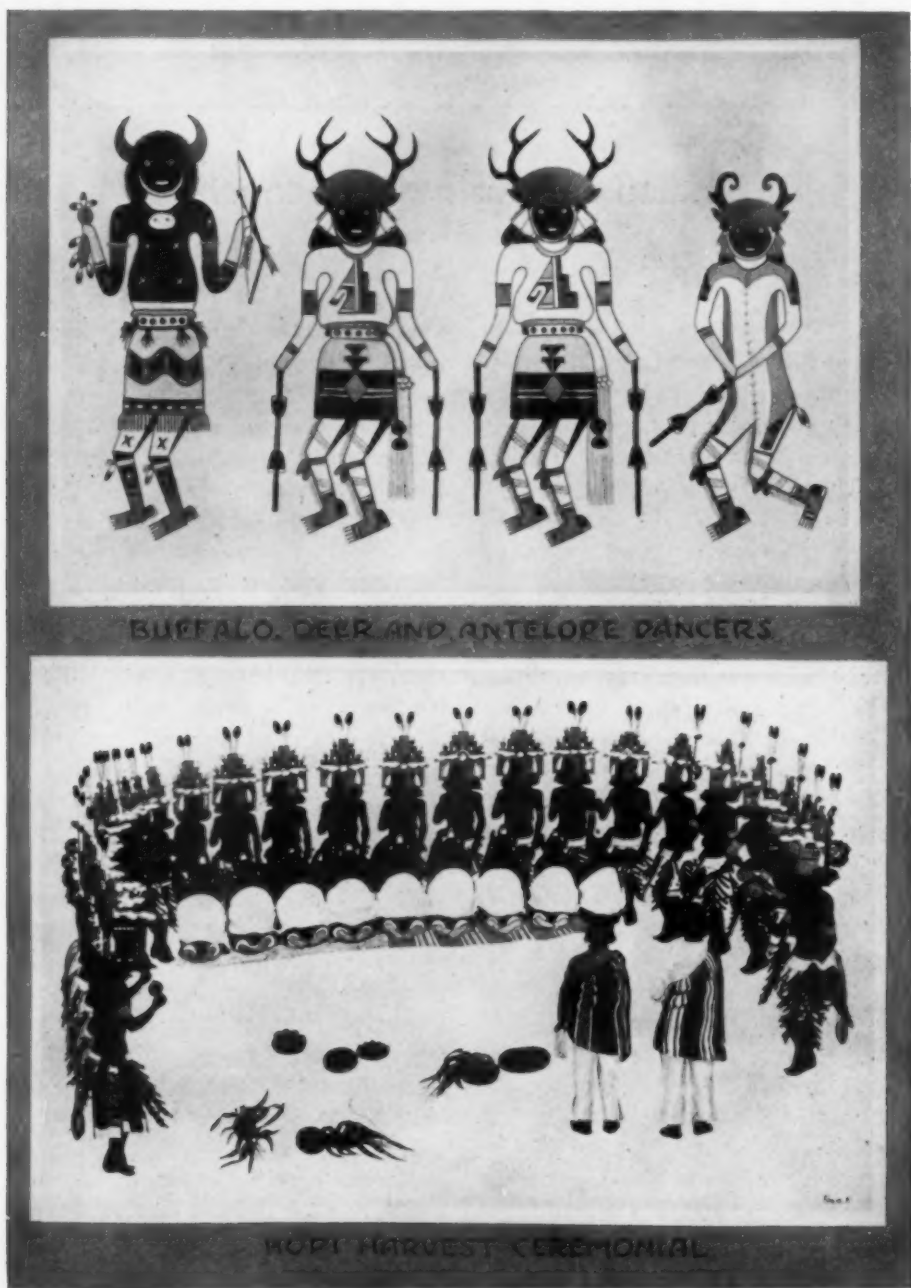
Neither of these celebrations would be complete without its Indian Fair, for the revival and encouragement of native arts and crafts. By far the most amazing feature of each is the department devoted to exhibits by the Indian schools of the Southwest, including both the Government and sectarian boarding schools and the day schools located in the Pueblo villages and among the settlements of other tribes. The most satisfactory features of these exhibits is the native quality of the work. This quality is encouraged by liberal prizes, but there is really but little need of this insistence upon Indian subjects for the children turn instinctively to the arts of their forefathers for inspiration, and the racial quality of their work is charmingly spontaneous and natural.

Indian art education in the Southwest has broken away from the stupidity of an exclusive program of sunbonnet babies, Pilgrim fathers, and gabled farmhouses and is giving the children instead, a

chance to express their interest in their own picturesque lives, occupations, games and ceremonies, and in the symbolism of their ancient decorative art, handed down unchanged through countless generations.

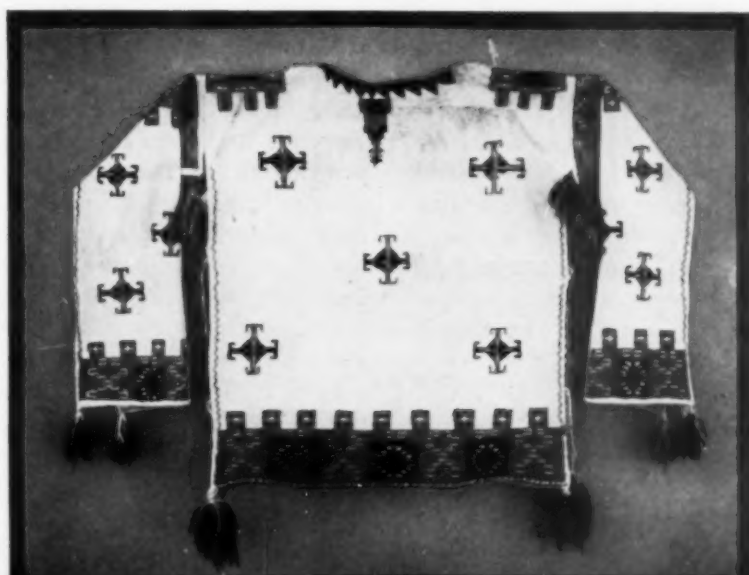
What a wonderful heritage of art is theirs! Even their houses, fashioned from the very rocks and earth close about them, in the building of which both men and women have their part; these are in perfect harmony with the land itself. Houses which defy the heat of summer and the cold winter nights of their high mesa land far better than those we would build for them. Their picturesque occupations, too, furnish a wide range of subjects for youthful Indian artists. Primitive agriculture, learned through countless centuries of experience, and yielding a livelihood where the white man gives up in despair. Plowing, planting, irrigating, and harvesting, even the grinding of corn and its preparation for food, all are hallowed by traditions shared by the whole tribe.

Then, too, is the stock growing and herding and the joy of communal rabbit hunts, and the feasting that follows the return of the grown-ups from the mountains with their kill of deer or bear. The imagination of the children is stirred too by tales of the strength and cunning of the panther and coyote and of

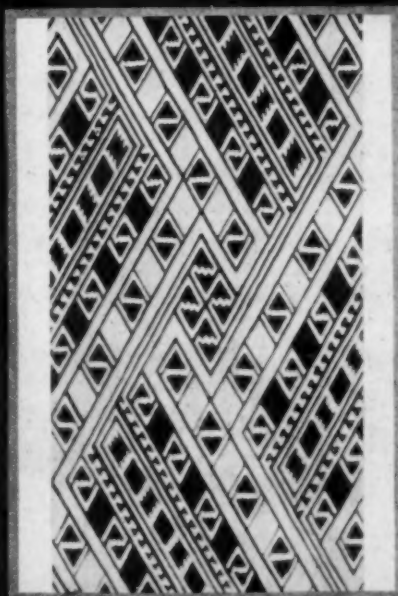


THESE DRAWINGS ARE THE WORK OF INDIAN ARTISTS AND ILLUSTRATE THE COLORFUL AND DRAMATIC TRIBAL CEREMONIES PRODUCED THROUGHOUT THE YEAR BY THE INDIAN PUEBLOS

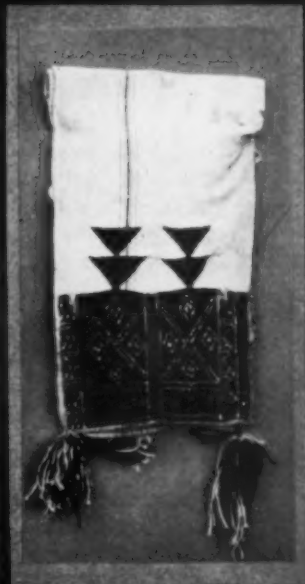
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HAND WOVEN AND EMBROIDERED SHIRT FOR CEREMONIAL DANCES FROM JEMO'S INDIAN PUEBLO, N.M.



PATTERN OF ANCIENT CLIFF DWELLERS' BLANKET



PUEBLO INDIAN CEREMONIAL SASH

THE PUEBLO INDIANS OF TODAY AND THEIR ANCESTORS, THE CLIFF DWELLERS, HAVE WOVEN BEAUTIFUL PATTERNS INTO THEIR TEXTILES

The School Arts Magazine, November 1927

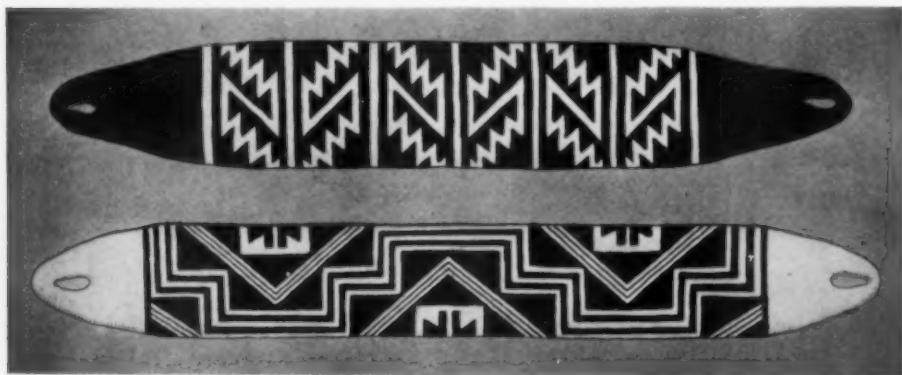
the mysterious attributes of the eagle and other birds. Indian children are resourceful and often depict their games, many of which were played for ages before baseballs and tops found their way into the Southwest.

The customs, as well as the arts and crafts, vary somewhat from pueblo to pueblo. Some have remained unchanged for centuries, others have adjusted themselves to the changing life of our times. The introduction of our manufactured goods has had a marked effect on the primitive life of Pueblo land. Yet many of the old arts survive and some are flourishing as never before. The tanning and use of buckskin continues in some communities; in others beadwork, weaving, embroidery, silver-smithing, basketry, and pottery are the chosen arts. Pottery making is really the chief craft of the Pueblos. It is a woman's art, and the potters of each village produce their own type of ware, distinct in form and decoration.

But above all else, as subjects for the pencil and brush, the children choose to represent their ceremonies and feasts. For these without number afford whole

days and weeks of delight. Some begin in secret and end in ceremonial dances in which all who participate are clothed in beautifully hand-woven and embroidered garments, treasured from generation to generation. In many of the dances, strange human and animal deities are impersonated by individuals who wear masks painted with symbols of the beings they represent. Some of these ceremonies are invocations for rain for the dependent crops of corn, beans and squash; others are for the preservation and increase of game in the mountains, and for the ordering of the seasons. Many children learn to participate in these at a very early age, and all are reared with the realization of their deep significance. What wonder, then, that we find such amazing drawings of the dances, each with action, costume and appurtenances faithfully represented in every detail of form and color.

More and more of these youngsters are developing into master craftsmen, to carry on as of old. But the inspiration of their fine old products was becoming lost to them, through the disappearance of treasured heirlooms into the great



ANCIENT CLIFF DWELLERS CARRYING BANDS WORN ACROSS THE BREAST



MODERN SAN ILDEFONSO POTTERY. THE TOP GROUP IS POTTERY MADE BY MARIE MARTINEZ

museums of our country. This, however, is now being remedied, for of late, friends of the Indians have exerted themselves to keep on exhibition in Santa Fe, where they can always be seen and studied by the Indians, the choicest products of each pueblo and tribe. But even here, all cannot have the advantage of frequent visits, so the next step has been to provide good photographs and drawings for each community, an actual working library to instill into each group

a pride in the good, honest old crafts of their people, and to hold them to the high standards of their elders who wrought for the joy of it, unmindful of the white man's dollar.

Here, then, the revival has touched the Indian schools, for the village school-house is the logical place for such a collection. This brings the adults into close contact with the teacher to their mutual advantage. Last year a skilled potter was employed to teach the chil-



THE WATER JARS OF THE PUEBLOS HAVE ALWAYS BEEN THE OBJECT OF DESIGN ENRICHMENT BY THE PUEBLO ARTIST. PUEBLO POTTERY HAS NEVER BEEN EQUALLED IN SURFACE DESIGN BY ANY OTHER AMERICAN POTTERY

The School Arts Magazine, November 1927



GREAT VARIETY OF PATTERN EXISTS IN EACH PUEBLO. THE SEVEN TYPES SHOWN IN THIS GROUP ARE ONLY A FEW OF THOSE PRODUCED IN ZUNI

The School Arts Magazine, November 1927

dren of her pueblo the rudiments of her craft. The results have been so satisfactory that this feature is to be extended to include weaving, embroidery and other arts, as rapidly as funds will permit. Several of the Government boarding schools have employed Navajo women to teach blanket weaving to the children of their tribe, and many of their pupils have now reached the point where they need drawings and photographs of the fine old designs of bygone generations if their product is to be lifted from the mediocrity of the modern product.

All this could not be done without the hearty co-operation of both officials and teachers. The unfailing patience and enthusiasm of many of these devoted workers is reflected in the steadily improving quality of their exhibits, and they deserve the greatest credit for the results they have achieved, often with the most meagre equipment.

By no means will all their pupils de-

velop into Indian artists, but all are benefiting from this opportunity to express themselves so freely, and those of exceptional talent are on their way to a better living than could be gained by any of the trades in which they must compete with their white neighbors. For Indian art is now coming into its own. The work of certain potters is now prized from coast to coast, while the paintings of a group of young Pueblo artists have won the praise of critics for their original and forceful quality—even in New York, where they have claimed their share of attention and sales at the annual exhibitions of the Society of Independent Artists.

The work of these Indian pupils deserves a wider display than that afforded by local fairs. It is the hope of those who are encouraging it that it may be sent throughout the country, so that not only pupils of their own age but grown-ups as well may interest themselves in America's only indigenous art.

"Living with my Indian friends I found I was a stranger in my native land. As time went on the outward aspect of nature remained the same, but a change was wrought in me. I learned to hear the echoes of a time when every living thing, even the sky, had a voice. That voice devoutly heard by the ancient people of America, I desired to make audible to others."

—Alec Cunningham Fletcher

*Chairman Managing Board, School
of American Research. 1907-1912*

On the Trail of the Indian Artist

PEDRO J. LEMOS

Director, Museum of Fine Arts, Stanford University, California

IN THE hidden valleys and canyons of the great Southwest of the United States there are many colonies of American artists. These artists and their homes are older than the United States, older than any American school of art. A civilization, fascinating and dramatic was being enacted here long before the founding of Jamestown or the coming of the Pilgrims.

We hear much of the American School of Art. I have tried to see for many years some clear evident type of painting or handicraft that is not easily traceable to other sources. Other than the early Hudson River school of painters and the Colonial weaving crafts, everything we have done in arts is an echo of Paris, Munich or Rome, and our handicrafts are largely copies of oriental craftwork.

Therefore our only truly American School of Art and Handicrafts and Drama and Music and Architecture is to be found among the Indians of the Southwest. If any art teacher of our schools doubts this statement let him visit among the cities of these people of yesterday, who are presenting us with a live archaeology today and he will be convinced as I have been.

To the usual cross-country tourist or railroad traveller the barren looking hills and sky-high mesa with sage-gray plains presents possibly an uninviting vista. But the meager trail or faint road is sure to lead to a country saturated with vivid history, incomparable legend, and human interest.

We travel abroad to find quaint homes and interesting peoples. We think that distance only can bring enchantment, that everything better is over the next mountain. Like Van Dyke's story of the knight who traveled everywhere to do a chivalrous deed and found his greatest opportunity on his return at his own door, we too can find much of art and history and drama and music at our own door. And the fact remains that students of these subjects come from Europe to study these arts among our Indians while we are inclined to pass them by.

Let me tell you of the trail I have just completed following the Indian Artist of the Southwest and if you will but journey over this trail once, you will go again and again, as I am going and as others go.

I, with a party of three others all interested in the arts of the Indians, decided to visit a group of Indian pueblos to see how much of their old arts as applied to pottery, weaving and metal work existed and what influences were being used for perpetuating the old designs and what influences were destroying the various forms of Indian art.

Unlike the pioneers of old we journeyed on the Santa Fe Railroad, a road of comfort and courtesy which trails through the most interesting old parts of the United States into the most interesting fifty square mile section of our continent.* Traveling from the west we reached Gallup and attended the Indian Ceremonial Dances, a program including

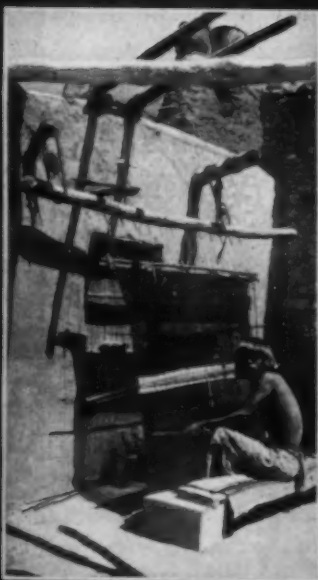
*The Editor will gladly suggest trips giving expense details, hotels, auto stations and other information to art teachers or craftsmen planning to visit the Southwest Pueblos.



A FAMILY OF POTTERS ** MARIAN MERTING



NAVAJO SILVERSMITHS



A NAVAJO WEAVER



WOMAN WEAVER,
NAVAJO



A ZUNI WEAVER



COLORFUL SAND PAINTING



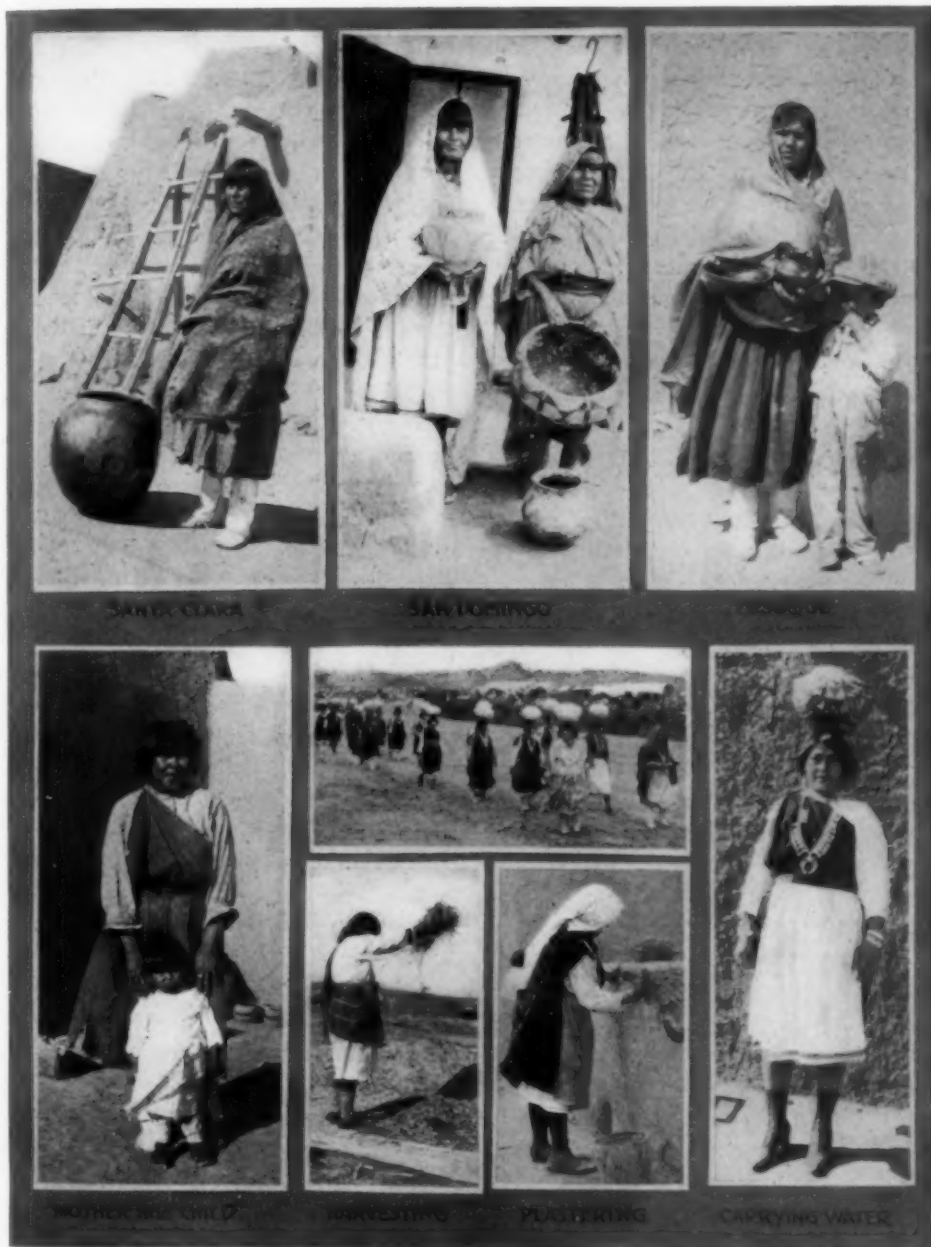
TURQUOISE DRILLING



TEACHING THE DAUGHTERS

THE INDIAN CRAFTS WORKERS PRODUCE BEAUTIFUL PRODUCTS WITH PRIMITIVE TOOLS. WHILE TOURIST DEMANDS HAVE DECREASED THE QUALITY, THE WORK OF KENNETH CHAPMAN OF SANTA FE IS IMPROVING THE POTTERY AND OTHER CRAFTS

The School Arts Magazine, November 1927



THE PUEBLO WOMEN CONTROL THE HOMES, DO ALL THE PLASTERING AND POTTERY WORK. THE CHILDREN TAKE THEIR MOTHER'S NAME AND BELONG TO HER CLAN. THE FATHER OWNS FIELD AND CATTLE, BUT ONCE THE HARVEST IS WITHIN THE HOME, THE MOTHER CONTROLS IT

The School Arts Magazine, November 1927

Indian tribes from near and afar, many of them journeying on horseback from two and three hundred miles away to produce their particular tribal dance. Besides the dances an exhibition hall contained the work of the Indian schools. Wall spaces were covered with the drawings and exercises of the Indian children. It was an Indian country fair. Corn and beets, carrots and melons vied with each other for prizes. Corrals out of doors contained woolly sheep and sleek goats competing for blue ribbons. One friendly Navajo called my attention to a group of beets and said, "Too bad I not get a prize on my beets, but I get a prize on my sheep," and to prove it he showed me his five gallon hat decorated with the blue ribbon prize for his sheep.

There was a good crop of five gallon hats at the Fiesta. Even one of our members could not travel far without succumbing to one. Five gallon hats were in the air, and many of them entered the exhibition hall on a rainy day when the rain gods answered an especially insistent Rain Dance. Thus were many cowboys and art-proof visitors forced by the weather to seek shelter among the exhibitions. And as they peered over the exhibits the water from their broad-brimmed reservoir hats poured in little rivulets onto the blankets and embroideries and drawings on the stands, causing consternation and hurried rescues by the caretakers.

Especially commendable among the exhibitions at Gallup were those of Crafts del Navajo, a school conducted by B. I. Staples, who is doing a great work toward perpetuating the arts of the Navajo along a high standard. This school, situated about fifteen miles south of Gallup at Coolidge, New Mexico, is encouraging a revival of the fine old

types of blanket weaving and direction of a better designed and executed silver jewelry. Mr. Staples is importing sheep from abroad to produce a wool that will better accept vegetable dyes than the wool produced at present. To keep alive along a high plane the Indian arts of the past, to place the Indian in a position of self-support with his art is undoubtedly the greatest missionary work that can be done. Much harm has been done by those who are conscientiously religious but intolerant in their aims and have endeavored to seek through government acts the abolishment of the Indian ceremonials and religious liberties. Be it said in behalf of the Indian and as a compliment to his character that centuries of misguided religious attempts to break up his beliefs has resulted in little.

The Indian home ties are very close. Greater respect is held by children for their parents and a finer moral government exists in the Indian pueblos and in the homes than in most American homes today. I dare say that it is we who should take lessons rather than give them when it comes to the question of better living today among the first Americans.

Another happy discovery at the Gallup exhibition was the pottery work done by the children of the day school at Zuni under the instruction of one of the old woman potters, under the principalship of Leo F. Walker. Mr. and Mrs. Walker, two bright, fine young people, are located fifty miles south in this old city of Zuni, one of the seven fabled cities of Cibola, much the same as it was in the days of Coronado. Here, within sight of the dramatic, dominating Thunder Mountain, the people live as their ancestors lived, tilling their fields, mak-



ACOMA WATER BASIN



THE ENCHANTED MESA



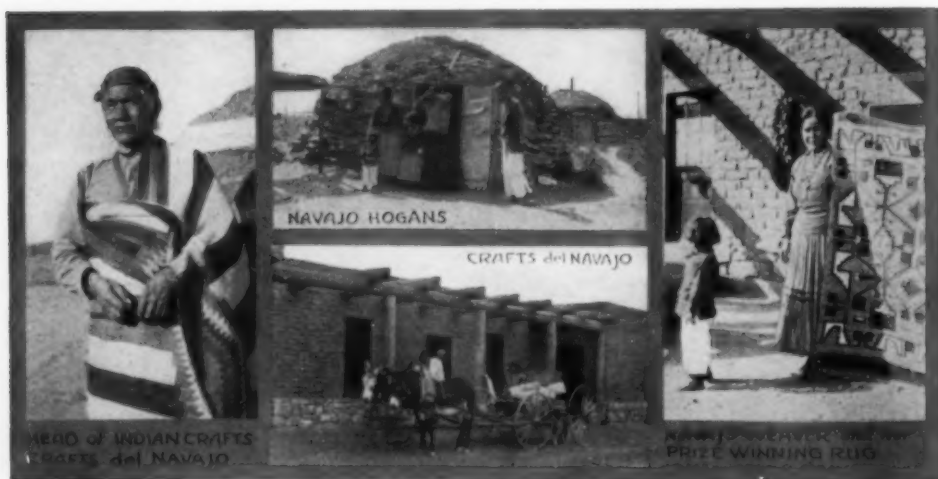
AN ACOMA KIVA



ACOMA ROOF TOPS ENCHANTED MESA AT DISTANCE

ACOMA IS THE MOST DRAMATIC OF ALL THE INDIAN PUEBLOS, AND THE INHABITANTS ARE VERY CONSERVATIVE TOWARD VISITORS

The School Arts Magazine, November 1927



THE CRAFTS DEL NAVAJO IS ENCOURAGING THE HANDICRAFTS OF THE NAVAJOS. MR. STAPLES HAS BUILT AN ATTRACTIVE HOME CENTER IN THE NAVAJO COUNTRY AND HAS BEEN MADE A MEMBER OF THE TRIBE BY THE INDIANS

ing their pottery, wearing their girdles and dresses, dressing deer skin into leggings and producing beautiful silver and turquoise jewelry. The women go to the river and dip with gourds the water into their oyas or water jars. These jars, beautifully decorated with thunder-birds, deer, and flower designs, are carried gracefully upon their heads up the pathways, up the age-old ladders, through doorways to homes on second and third floor sections of the pueblo. Zuni and the handicrafts encouraged by Mr. and Mrs. Walker will remain one of the highlights of our trail of the Indian Artist.

Then next we went to Old Laguna where we found more fine silver-smithing and though we had been told that good pottery was no longer done, we happily found one good potter doing work. From various members of the older group we were told that blanket weaving first was produced at Laguna, and that the Navajos who are credited with originating the blanket weaving really learned it from

the Lagunas while the Navajos were held prisoners by the government in a reservation nearby. It is a fact that before the Spaniard came that the Indians grew cotton and wove clothing. Old records tell of the travel-worn Conquistadors requisitioning 300 cotton blankets from the Indians. With the introduction of sheep by the Spaniards the Indian commenced to use wool. To see the fine old blankets made by the Indians of long ago is to make the usual commercial, tourist-influenced Indian blanket of today look cheap and tawdry. We added several Laguna blankets and a group of old Laguna pottery to our records of Indian art and then turned our feet toward the trail to Acoma. However, our trail was covered by an auto, directed by our guide, a Carlisle Indian School graduate, Walter Sarracono—a Laguna Indian of dignity and poise, who because he belonged to the Sun clan, the same clan as the Governor of Acoma, was able to secure special privileges for us. These privileges were to visit Acoma

during a dance and to remain overnight at this pueblo. Acoma, situated 350 feet in the air on the surface of a mesa, or high flat plateau rock, is considered the most wonderful habitation in the world. These "people of the sky" live in a city that was ancient when Coronado visited it in 1540. The old church



THE NAVAJOS RAISE MANY SHEEP
FOR THEIR WOOL AND MUTTON

and buildings are constructed of materials every part of which was carried on the backs of the inhabitants from the plains below. It took forty years to build the church in this manner.

When we reached the base of the mesa we carried up our baggage and bedding much the same as the Indians did. In front of us and along side of us were Indians with sheep, and melons and branches on their backs and on burros and horses. It was a picturesque caravan that went up that day. And we were as much of a curiosity to the Indians as they were to us. As sacrifices of sheep seem to be a part of their ceremonies, we gladly exchanged our

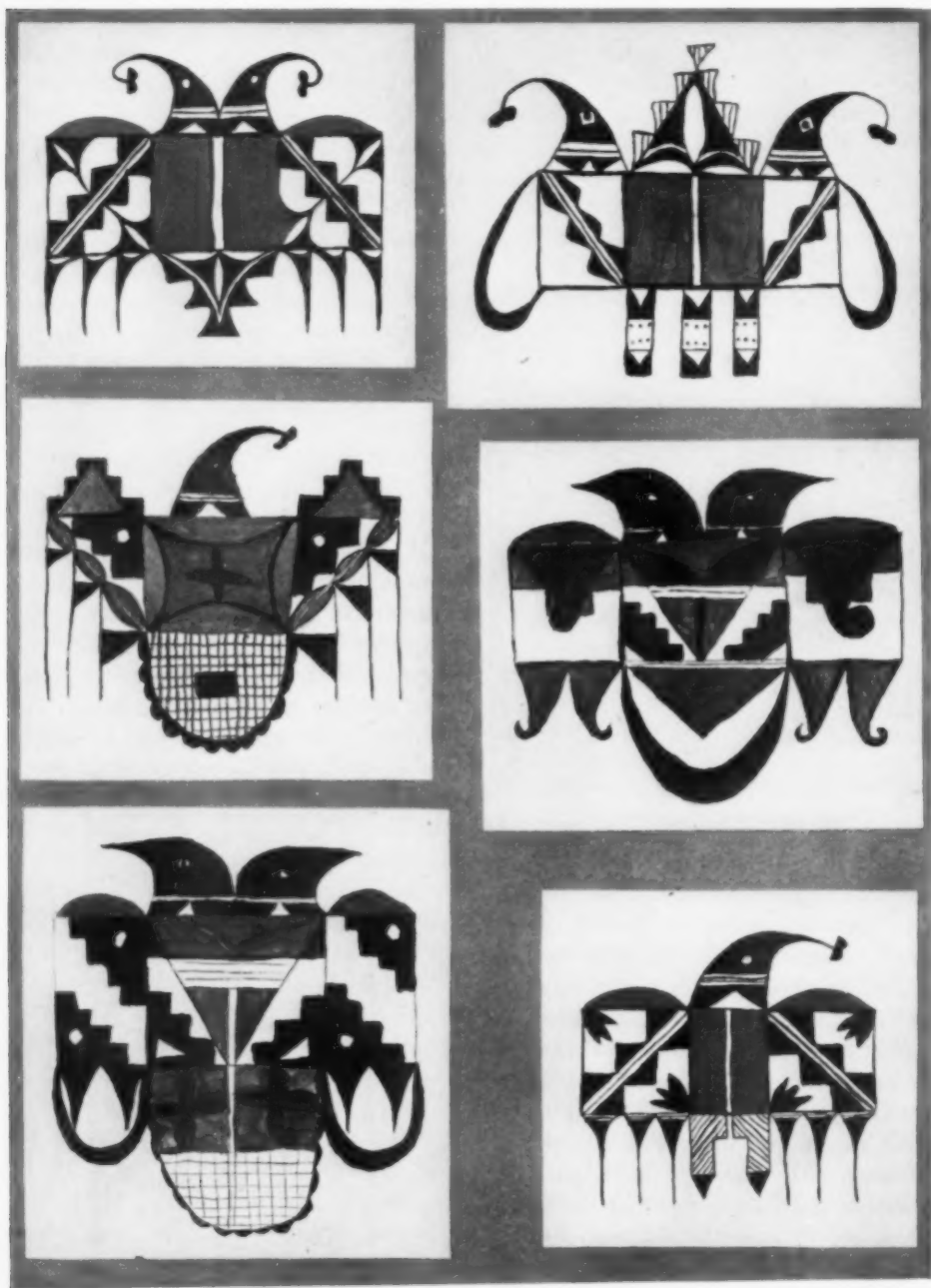
original Indian room for the hospitality of the Catholic Father's room at the "convento" of the church. It mattered little that the room was a "haunted room," for it was preferable to the room first arranged for us.

The evening on Acoma, with the peoples going to and fro excited over the coming days' dances, the lighted ovens preparing bread from the blue and red and yellow cornmeals for the feast, the droning of the drums in the "kivas" or sacred chambers by the dancers who had for many hours gone without food as part of their ceremony, all made a dramatic and unforgettable day's ending.

With Indians watching our every outdoor movement to prevent any photographing of the ceremonies, our next day consisted of viewing the dances and collecting old Acoma pottery of which no finer designs and ware is made. The whole trip and stay at Acoma is a story



MR. B. I. STAPLES, FOUNDER
AND DIRECTOR OF CRAFTS DEL
NAVAJO, COOLIDGE, N. M.



THUNDER BIRD DESIGNS BY ACOMA SCHOOL CHILDREN AT ACOMITA INDIAN SCHOOL. THESE WERE MADE BY CHILDREN UNDER TEN YEARS OF AGE. AWARDED FIRST PRIZE AT SANTA FE FIESTA, 1927

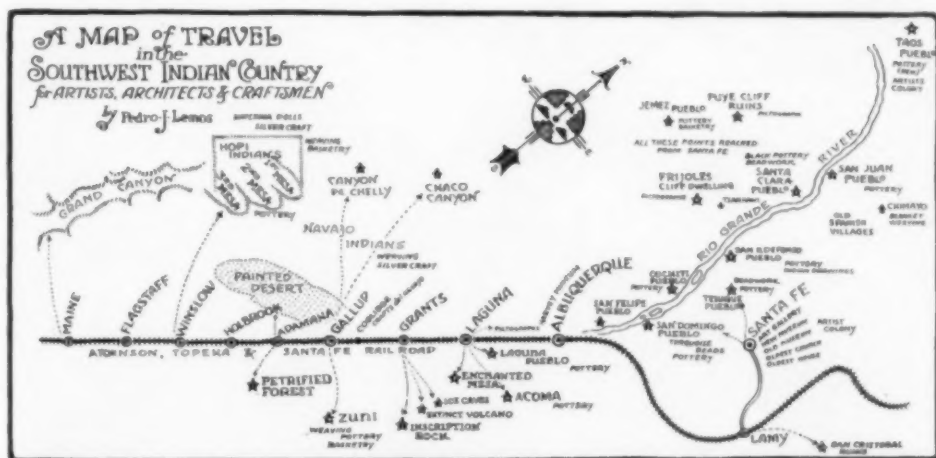
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in itself, and I must not say more of it now. A number of books have been written on Acoma. Let any teacher read them and he will surely visit Acoma the next summer.

Then our trail led us to Santa Fe, with its city of interesting historical and artistic points. Here, in this ancient American center with its oldest American government house, dwelling and church, are located the American School of Research, with Kenneth Chapman as Art Associate; with the recent Indian Art Fund established, there is every outlook of a revival of fine things among Indian artists and the rebirth of Indian pottery wherever it has died out.

In this age of spasmodic art, when a few sane art movements with more insane art movements are rampant, we find Mr. Chapman in a center that contains its prominent art colony, working steadily on his gospel of art. That gospel is to prevent the fine primitive arts of a primitive people, who have happily or accidentally continued to exist in our center, from dying out. We hear much

from the ultra-modernistic artist about our returning to primitive arts. Such an affectation is about as sensible as our returning to raw beef and a cave dwelling. Such insincere art posing is a thing of the past in Europe today where it commenced and the American art student, art studio and art teacher must express in their arts only that which they sincerely live and have as a background. We can express through our art only that which we have sincerely experienced. That is why the American Indian art is so fine. Because every part of his art is a symbol of some part of his life. His dancing, the robes and symbols that he holds in his hands during his dancing, every part of his decoration is a prayer to his deities. If he opens his irrigation ditches, if he grinds his corn in his home, a ceremony must accompany it. Rhythm, beauty, music and decoration are all a part of his life. There is more sincere nature appreciation beautifully entwined with legendry and symbolism in the Indian's life than we can ever achieve in centuries, because theirs



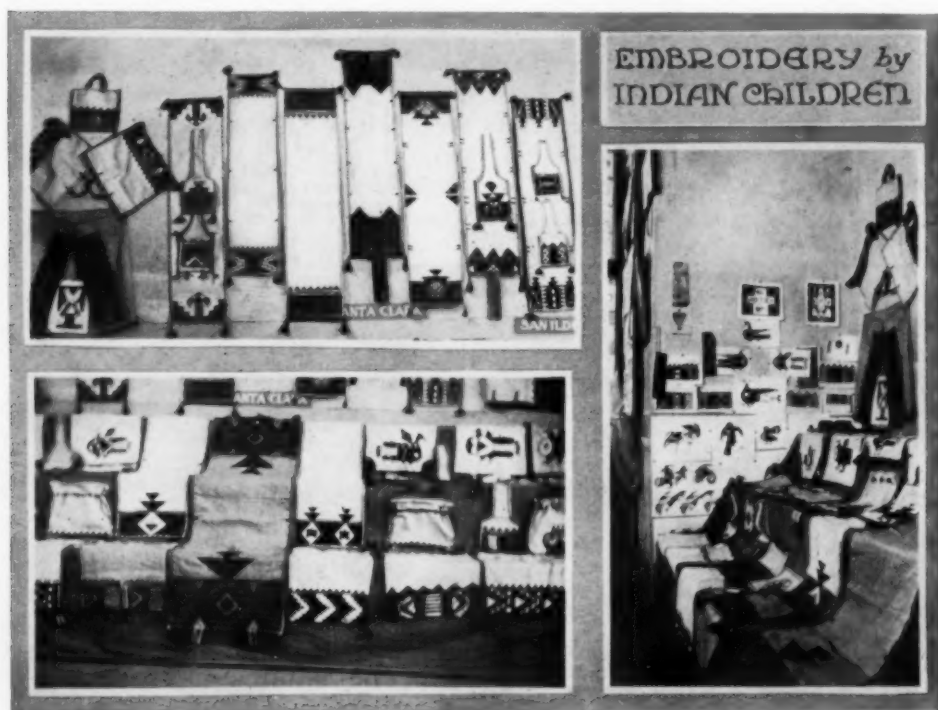
A GUIDE MAP FOR THOSE WHO WISH TO SPEND A PROFITABLE VACATION PERIOD IN OUR OWN COUNTRY. THIS SECTION IS A WONDERFUL HISTORICAL AND ARTISTIC TERRITORY AND NO PART OF THE OLD WORLD IS MORE SKETCHABLE OR RICH IN ART CRAFTS FOR THE ARTIST OR ART TEACHER

is the growth of many centuries. To see the historical pageant at Santa Fe or the Los Morros Spanish play in comparison with the Indian ceremonials was to make this difference very evident. The only parts sincerely acted in the pageant were those parts taken by the Indian groups.

Radiating from Santa Fe are the interesting trails to the Indian pueblos of Tesuque, San Ildefonso, Santa Clara, San Juan, San Domingo, Cochiti, Jemez, San Felipe and Taos.

Santa Clara, San Ildefonso, and Cochiti, are again making good pottery, thanks to the good work of Kenneth Chapman, in sending good records of the old designs belonging to their pueblos. We journeyed from pueblo to pueblo, inter-

persed with a trip or two to the abandoned cliff dwellings of their forefathers and were welcomed by some into their dwellings and frowned upon by others. We were shown how their costumes were made, how their bread is cooked in their beehive shaped ovens. We saw them polishing and drilling their turquoise, hammering their silverware, weaving on their looms and gathering their harvest in primitive picturesque manner. Whether it was the Navajo, in his mud and tree-limb "hogan," or the pueblo Indian in his adobe-walled home, our picture remains one of a friendly, sincere, patient—very patient—people, truly the first families of America, our only real American School of Art. Long may it continue.



ELSIE M. LOUDEN HAS DEVELOPED EMBROIDERED TEXTILES, TRAINING PUEBLO INDIAN GIRLS TO DO THE WORK. TO SEE THE ORIGINALS IN BEAUTIFUL COLOR ARRANGEMENTS IS A PLEASURE. MISS LOUDEN PLANS TO INCREASE THE WORK TO MEET THE MANY DEMANDS FOR THESE TEXTILES

Schools for the Indian Children

HOMER L. MORRISON

Day School Inspector, Indian Pueblo Schools, New Mexico

THE Pueblo day schools are located among a people long established, with their past full of memories, romances and adventure. Here is a race thrown into contact with the civilization of Europe before the Pilgrim fathers left their sheltered homes for the great experiment of the New World. The original colonists among the Pueblos had some effect; the long centuries of contact has had some effect, but the fact remains that the Pueblo still attempts to hold fast his ancient traditions and the customs of his ancestors, handed down from a time when the white man and his ideas of progress were unknown and unsuspected.

The Pueblo has, from the earliest dawn of his existence, been subject to oppression. He has never been the aggressor, with the one exception of the revolt of 1680 when the Spaniard and all he represented was expelled from what is now New Mexico. The ruins of his ancient homes built high in the walls of the cliffs of the Southwest and on the rock ribbed plateaus, but still ruins, bear witness to this fact. He has always been fearful of having his cultivated lands taken from him and the many ruins of the Southwest speak in no uncertain terms of the realization of that fear. We cannot, then, condemn him for his suspicions of the present day.

The Pueblo accepted the first white settlers because they were a protection against the nomadic enemies who surrounded him. He accepted the white

man's religion as an added precaution against a future which he could not fathom but rebelled against his allies when they sought to deprive him of his own ideas concerning a proper preparation for that journey into a future existence which he could not see clearly.

The white man's ideas of education have been offered to the Pueblo. In too many instances individuals responsible for presenting those ideas have gone upon the assumption that the Indian is only a white man with a red skin. Teaching has been done without regard for the child's experience and environment. Now we are considering the child's experiences and surroundings to be a basis for the material to be used by the teacher and a suggestion as to the important ends to be attained.

Instead of taking the smaller children to distant schools the policy of extending the day school wherever practicable cannot but result in great good to the Indian. The love of home and children is one of the strongest characteristics of the Indian, as in our own race. Knowing that her child will come home each evening, the Indian mother looks with favor upon its attendance at the day school. The child each day carries home with him some of the civilizing influence of the school along with whatever practical knowledge may have been imparted. Lessons of cleanliness and neatness especially are not lost. Family ties are maintained and the father, by keep-

(Continued on page xxii)



ROMANDO VIGIL and FAMILY
Artists of San Felipe

RAMONA GONZALEZ
Artist of San Felipe

MARIE and JULIAN MARTINEZ
Artists of San Felipe

THESE ARTISTS RECEIVED EARLY SCHOOL TRAINING IN GOVERNMENT SCHOOLS. THEY HAVE BECOME NATIONALLY NOTED FOR THEIR ART WORK



TONITA THOMAS and her CLASS, PUEBLO SCHOOL

ACOMA SCHOOL CHILDREN

PICURIS PUEBLO SCHOOL

TESUQUE PUEBLO SCHOOL

TONITA LOPEZ and her GOAT

LENO and CARMELITITA TAPIA
their goat "AUGUSTINE"

THE GOVERNMENT DAY SCHOOLS IN THE PUEBLOS ARE INCREASING IN EFFICIENCY EACH YEAR. THE CHILDREN ARE TAUGHT INDUSTRIAL ARTS BESIDES GENERAL SUBJECTS. GOAT CLUBS HAVE BEEN STARTED IN SEVERAL PUEBLOS TO DEVELOP BETTER TYPES OF GOATS

The School Arts Magazine, November 1927

The Indian as a Block Print Motif for a School Annual

BEULA MARY WADSWORTH

Supervisor of Art, Public Schools, Kalamazoo, Michigan

IN KALAMAZOO Central High School the editorial staff of the school annual chooses for its publication each year a decorative motif which, when carried consistently through the illustrated headings, lends unity to the book. This year the staff in making its selection, could hardly have chosen a motif having more local appropriateness and decorative possibilities than the Indian.

The lore of the Indian with its picturesqueness and adventure stirs the heart of youth—and what spot throughout our land has not been trod by the dusky foot of this man of Nature—tradition of camp, battle, or trading post clings to almost every locality; and many a village and city owes its very name to the Indian. This was true of Kalamazoo. Where, once upon a time, in this beautiful valley the Indian campfire burned and where councils of war were held around the boiling pot, now lies the city of Kalamazoo—the name interpreted is *boiling pot*.

The media for reproduction in previous years had been pen and ink, rosin board, and the monotone block print. With the adoption of the Indian idea and with insistence by many students upon the use of color, it was decided to consider the three-color linoleum block print. Investigation showed that linoleum would hold up satisfactorily for a 1500 edition, and that the cost would figure considerably less, even counting

the labor of three printings and extra insertion, than the cost of the zinc etching.

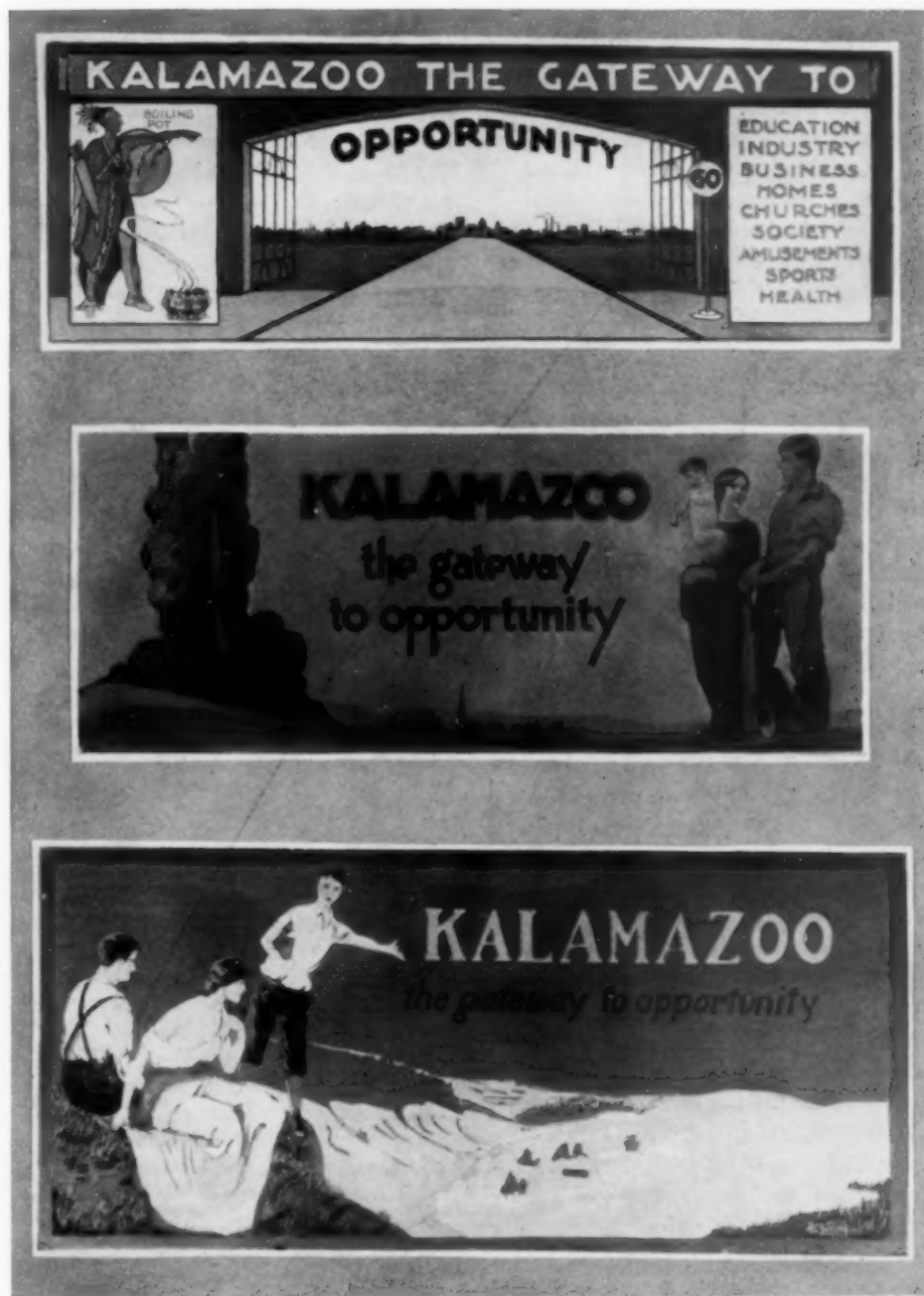
In accordance with the plan of every properly integrated high school system, this art department co-operates closely with the other agencies among the students in the production of the school annual. In fact, an advanced commercial art division takes over the art work of the school annual as its leading project for the year. This year's advanced class, while having a fair average of talent, had not had the experience of making color block prints. Nevertheless, the glamour of the Indian as a motif together with the intriguing possibilities of color stimulated their imaginations; they were eager for the undertaking.

The instructor of the class, Miss Jimmie Otten, developed a careful organization of the talent to insure the best educational training combined with the most satisfactory technical results possible. The editorial staff having decided that the headings to be illustrated should be Scenic, Administration, Student Body, Organizations, Histories, Student Life, Athletics, Fine Arts, and Advertisements, each student chose two topics for each of which he set himself to prepare two preliminary sketches. The problem challenged research for ideas. The class utilized, extensively, loans of illustrative material from the public art library, and found further inspiration in the Lemos portfolio *Indian Decorative*



A GROUP SHOWING FOUR OF THE BLOCK PRINT MOTIFS USED BY THE STUDENTS OF THE KALAMAZOO CENTRAL HIGH SCHOOL TO ILLUSTRATE THEIR SCHOOL ANNUAL, AS DESCRIBED BY MISS WADSWORTH IN HER ACCOMPANYING ARTICLE

The School Arts Magazine, November 1927



THE THREE PRIZE WINNING POSTERS IN A KALAMAZOO COMPETITION CONDUCTED BY THE KALAMAZOO CHAMBER OF COMMERCE. FIRST PRIZE WON BY BEULA WADSWORTH; SECOND PRIZE, KOINETZ BEZIC; THIRD PRIZE, HARLAN LE ROY

The School Arts Magazine, November 1927

Design and in other file material belonging to the school. When completed, the sketches were put up for class criticism.

As a result of group criticism and decisions, each student took his best sketch of each topic he had chosen to illustrate to develop in cut paper in actual size and colors for the book. The size decided upon in this case, after due consideration of the marginal areas, was $5\frac{7}{8}$ " x $8\frac{9}{16}$ ". The colors blue, orange, and black were adopted after experimenting with printing inks. The color plan also included gray which could be secured by printing blue over orange. Cutting papers in these colors were used for the trial compositions. With the completion of the individual compositions, the class organized into pairs; each pair to work out the blocks for one given topic. Each couple then brought together their two finished cut paper plans, compared them, eliminated the bad points, and combined the good ones into a single arrangement.

The final composition having been perfected after consideration of tone and color, adaptability to block cutting, and other design principles, the three blocks were prepared for printing. First, battle-ship linoleum was glued to blocks of wood, the combined thickness made exactly type high—the thickness was tested by the printer to insure accuracy. A tracing was then made of the cut paper design for the black or key-plate, was transferred in reverse to the linoleum, and the block cut in relief. An imprint of the key-block on tracing paper furnished a guide for making accurate the pattern for the blue block. The orange background was produced by a plain, uncut block—uncut except a panel for a type heading.

When the three blocks for each heading were completed, the printer made proofs from them in color. The students carefully studied these proofs for defects which were then corrected in the blocks. After the second proofs were approved, the printer assumed the remainder of the responsibility in the publication of the designs including the type insertions of the titles.

Another result of utilizing the Indian as a design motif for a school annual was the production of a series of original compositions which were intended to symbolize, not to illustrate, the topics previously listed. The following couplets attempt to convey in whimsical fashion (with due apologies to the poet, Longfellow) a brief description of each of the nine designs used:

THE STUDENT BODY

Came the "youth with flaunting feathers,"
Strong and brave, and great in numbers.

ORGANIZATIONS

Strode the painted tribal warriors
To their pow-wow in the moonlight.

ADMINISTRATION

Rose the chieftain to command them;
'Round the boiling pot they waited.

STUDENT LIFE

With the hatchet or the peace pipe
Parleyed they with other warriors.

ATHLETICS

In the hunt and in the war dance
Leaped with strength that never slackened.

HISTORIES

Carved and painted they their totems
Of their gods and bloody battles.

FINE ARTS

Maidens sat before their doorways,
Fashioned beauty in their handwork.

SCENIC

Mused with wonder on the grandeur
Of the distant mighty waters.

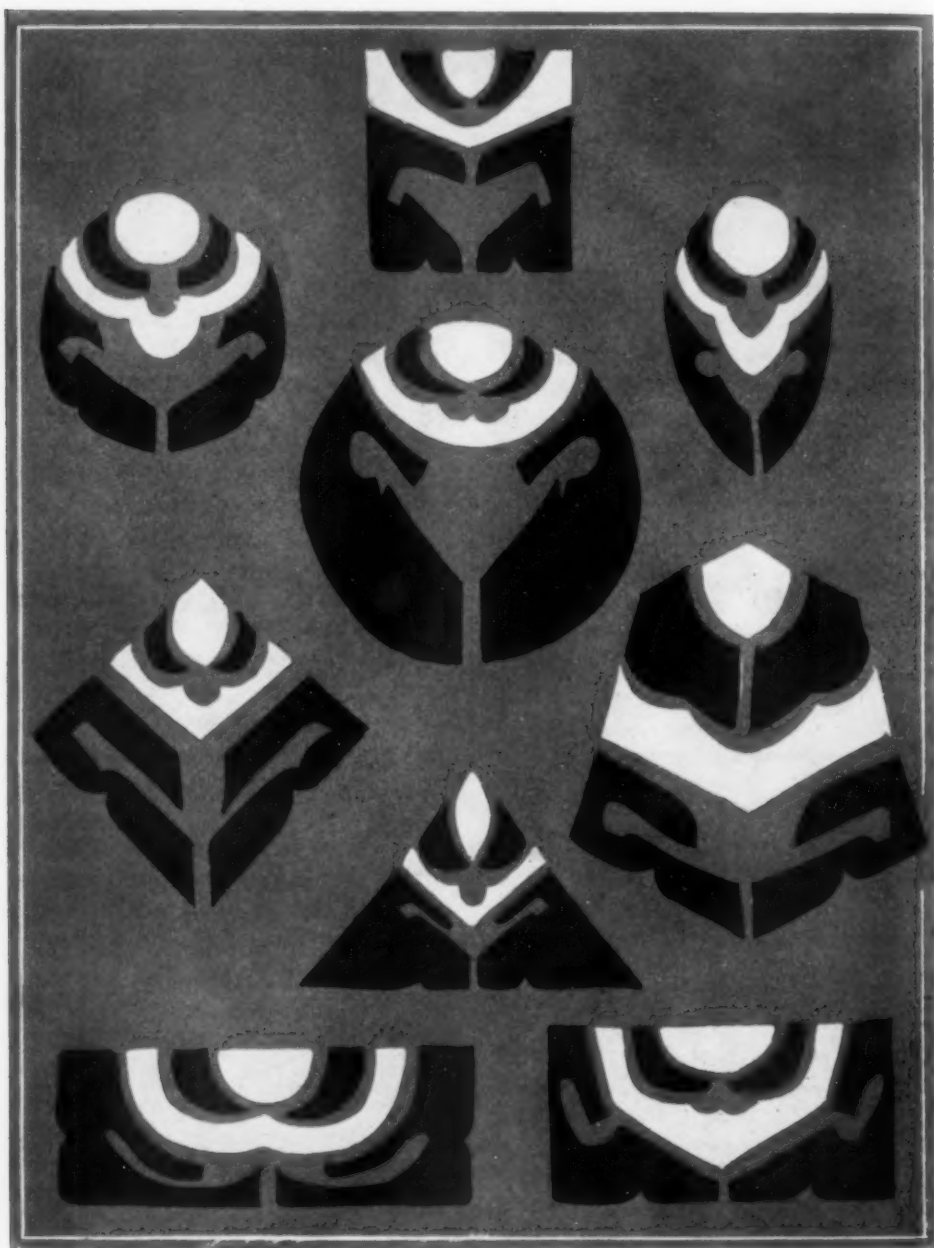
ADVERTISEMENTS

With the ram's horn called the tribesmen
And the white man forth for trading.



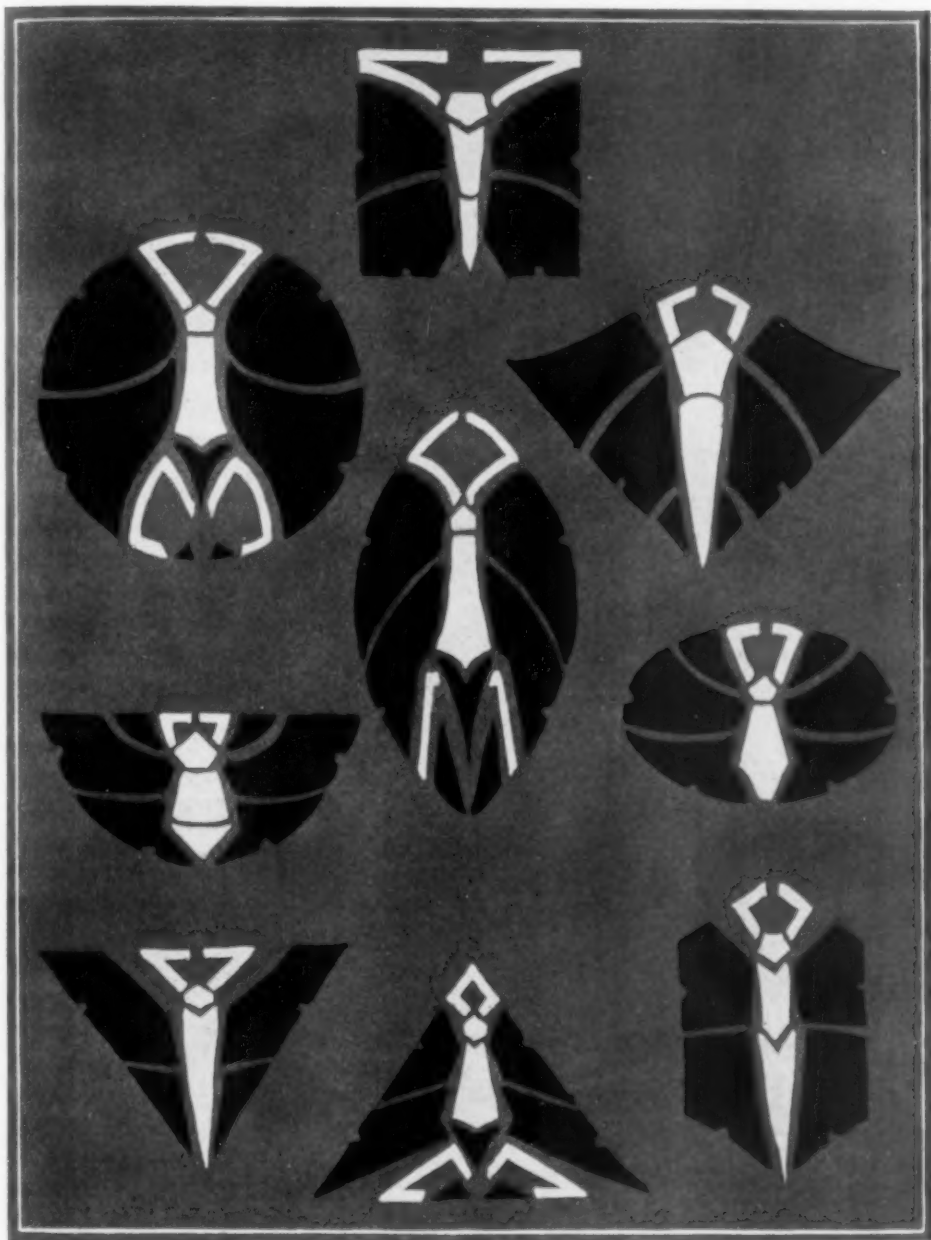
THE INDIANS OF THE SOUTHWEST USE DESIGN SYMBOLS IN THEIR HANDICRAFTS.
THESE UNITS USED IN REPEATED FORM PRODUCE PLEASING DECORATIONS

The School Arts Magazine, November 1927



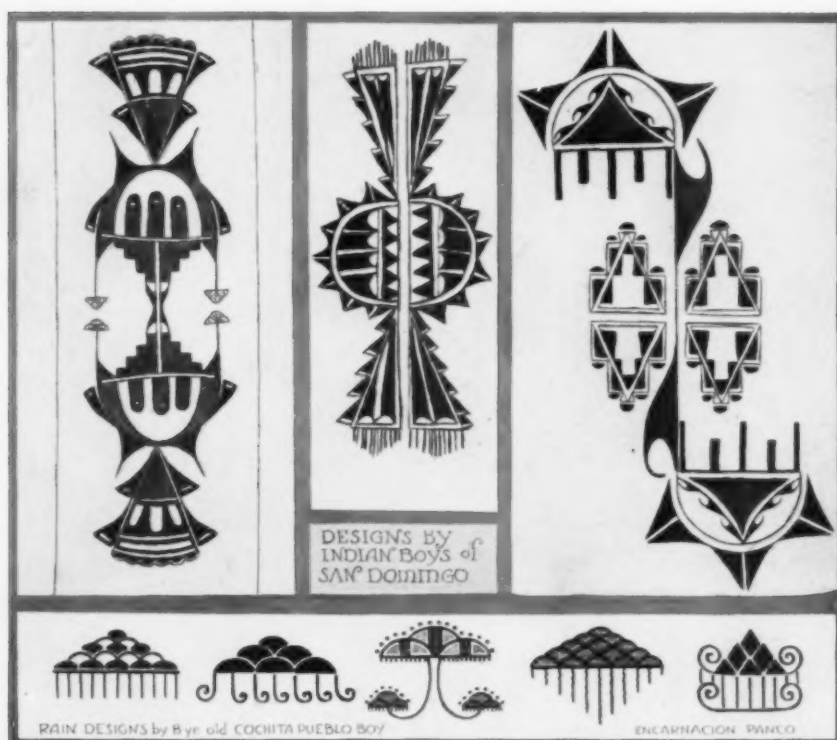
SPACE DESIGNS ILLUSTRATING THE EXCELLENT PROBLEM OF ARRANGING A MOTIF TO PLEASINGLY OCCUPY AN ARBITRARY SPACE. THESE MOTIFS WITH THEIR GOLD PARTS AND PLEASING ANGULAR FORMS REMIND ONE OF THE QUALITIES OF INDIAN DESIGNS

The School Arts Magazine, November 1927



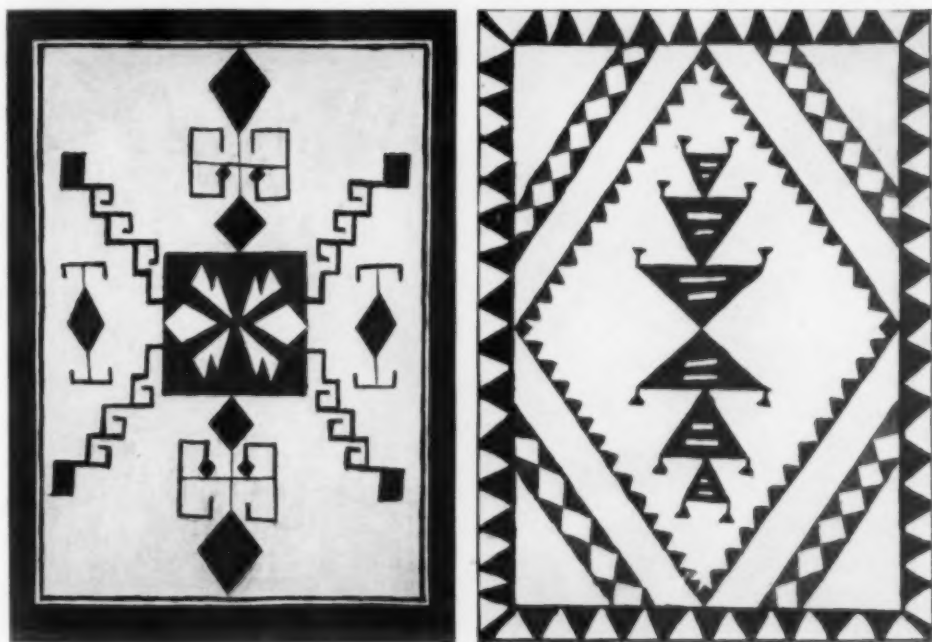
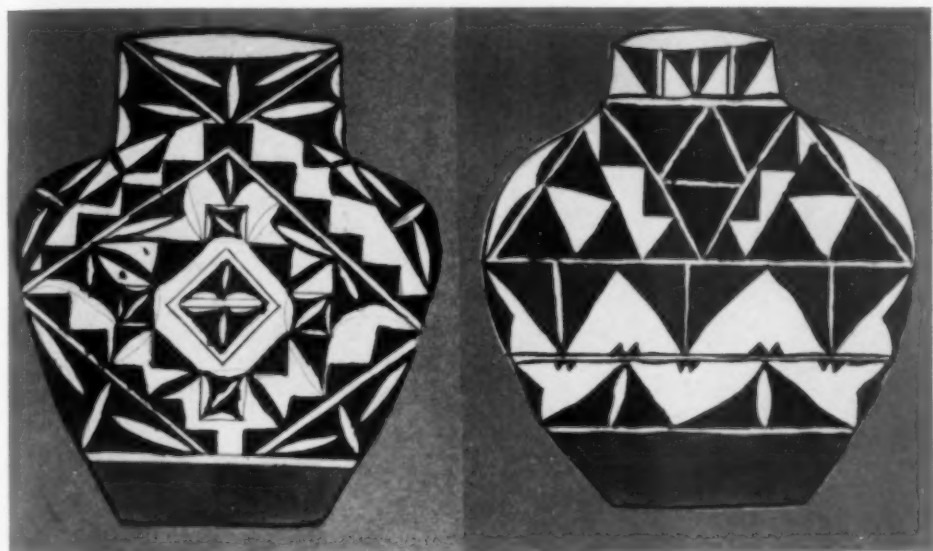
THE PROBLEM OF FITTING THE SAME MOTIF INTO NINE DIFFERENT SPACES IS EXCELLENTLY SHOWN HERE AND ON THE OPPOSITE PAGE. BOTH PAGES DESIGNED BY SEVENTH GRADE PUPILS UNDER THE SUPERVISION OF MARGARET J. SANDERS, NEW HAVEN, CONNECTICUT

The School Arts Magazine, November 1927



THE SCHOOL CHILDREN ARE DOING GOOD ART WORK THROUGH THEIR TEACHERS, WHO RECEIVE GOOD DESIGNS MADE BY THEIR ANCESTORS FROM KENNETH CHAPMAN OF THE SANTA FE MUSEUM, NEW MEXICO

The School Arts Magazine, November 1927



TOP DESIGNS FOR WATER JARS BY THE ACOMA INDIAN CHILDREN AT THE SCHOOL IN ACOMITA, NEW MEXICO. BOTTOM DESIGNS FOR RUGS BY THE NAVAJO SCHOOL CHILDREN AT THE FORT WINGATE INDIAN SCHOOL IN NEW MEXICO

The School Arts Magazine, November 1927



Ambera Iowa
Age 15 Grade Seven

ODHEELAY

Jemez Indian School



Leonora Loreto
Age 15 Grade Seven

GRINDING CORN

Jemez Indian School

MANY OF THE OLDER INDIANS ARE GOOD PICTORIAL ARTISTS. THE CHILDREN ALSO LIKE TO ILLUSTRATE THE PUEBLO CEREMONIES. THIS PAGE SHOWS TWO DRAWINGS BY JEMEZ SCHOOL CHILDREN

The School Arts Magazine, November 1927

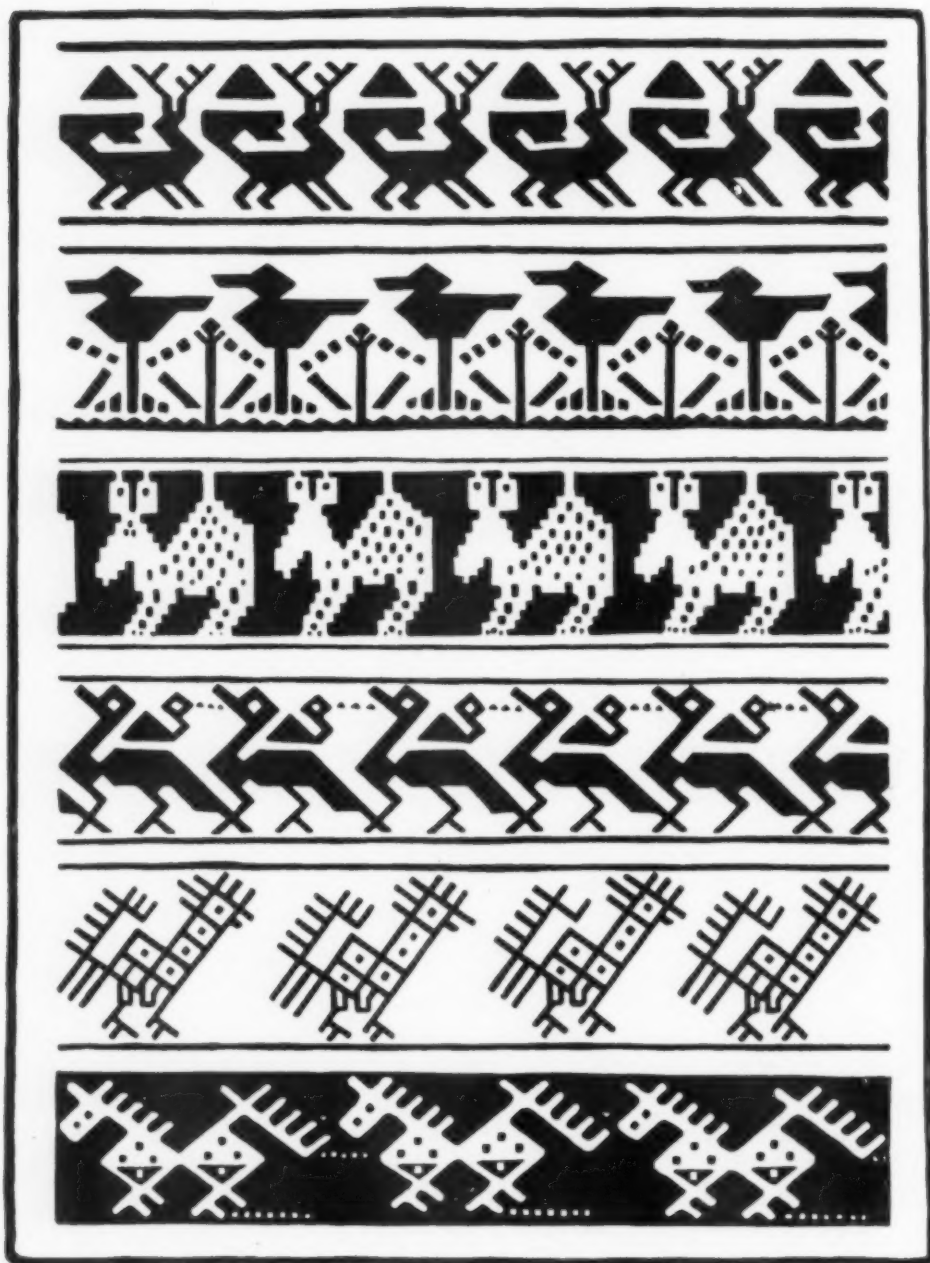


POTTERY DESIGN TYPES MADE BY THE SOUTHWEST PUEBLO INDIANS OF ARIZONA AND NEW MEXICO



PERUVIAN INDIAN MOTIFS FROM OLD POTTERY AND WEAVINGS FOUND IN PERU, SOUTH AMERICA

The School Arts Magazine, November 1927



WOVEN TEXTILE BORDERS FROM THE WEARING APPAREL
WOVEN BY THE GUATEMALA INDIANS OF CENTRAL AMERICA

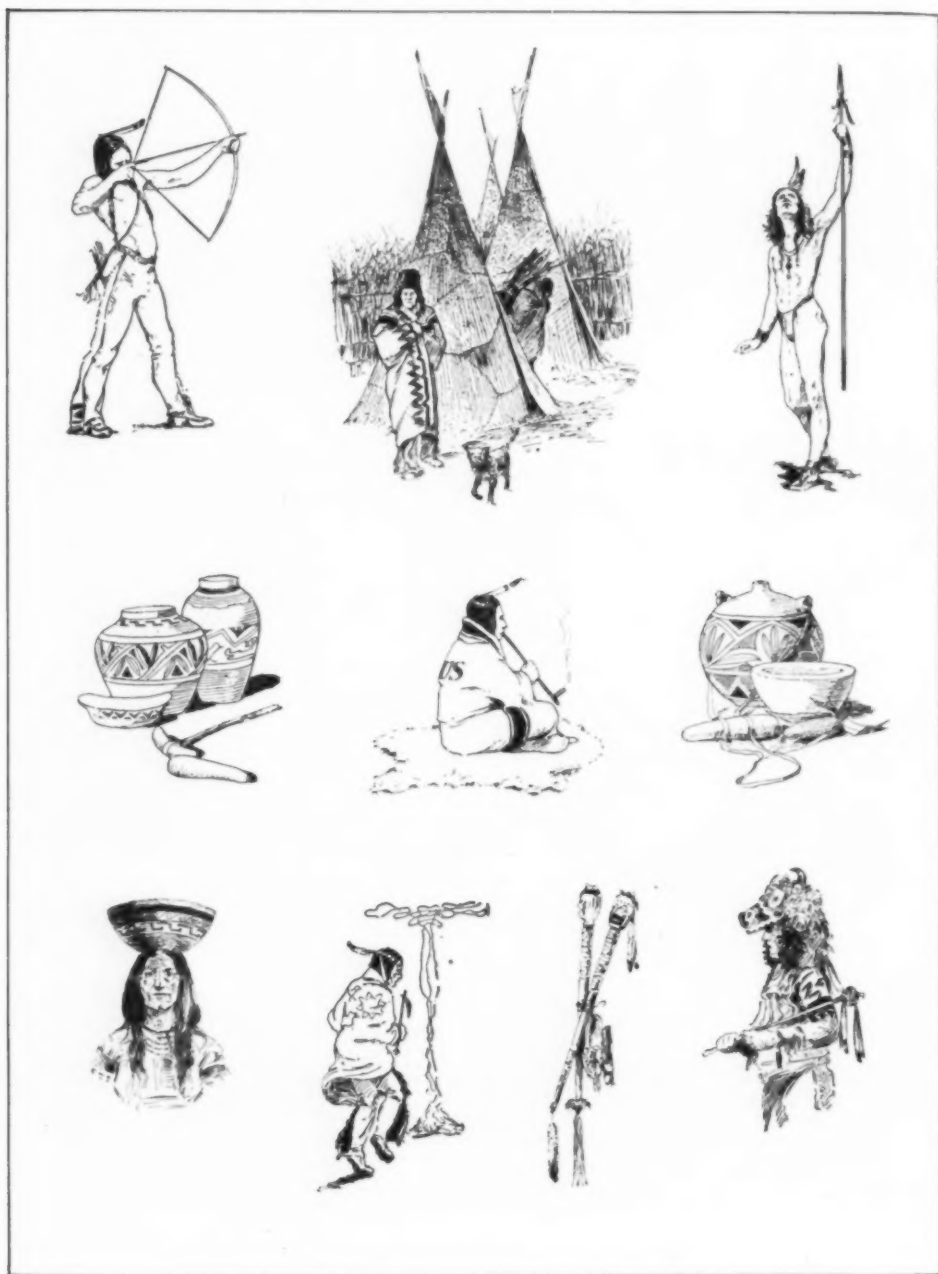
The School Arts Magazine, November 1927



A GROUP OF DESIGNS COPIED FROM PRIMITIVE INDIAN POTTERY
BY THE PUPILS OF MISS ALTA L. SKELLY, SILVER CITY, NEW MEXICO

The School Arts Magazine, November 1927

INDIAN ILLUSTRATIONS



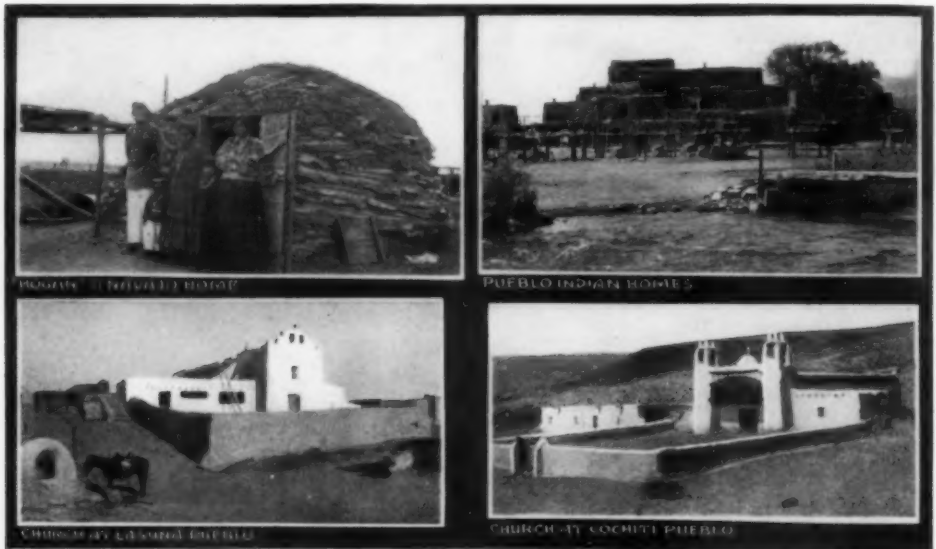
A PAGE OF INDIAN ILLUSTRATIONS WHICH WILL PROVE HELPFUL TO THE
TEACHER OR STUDENT IN SCHOOL ANNUAL PUBLICATIONS OR PAGEANTRY

The School Arts Magazine, November 1927



A GROUP OF INITIALS DECORATED WITH INDIAN MOTIFS

The School Arts Magazine, November 1927

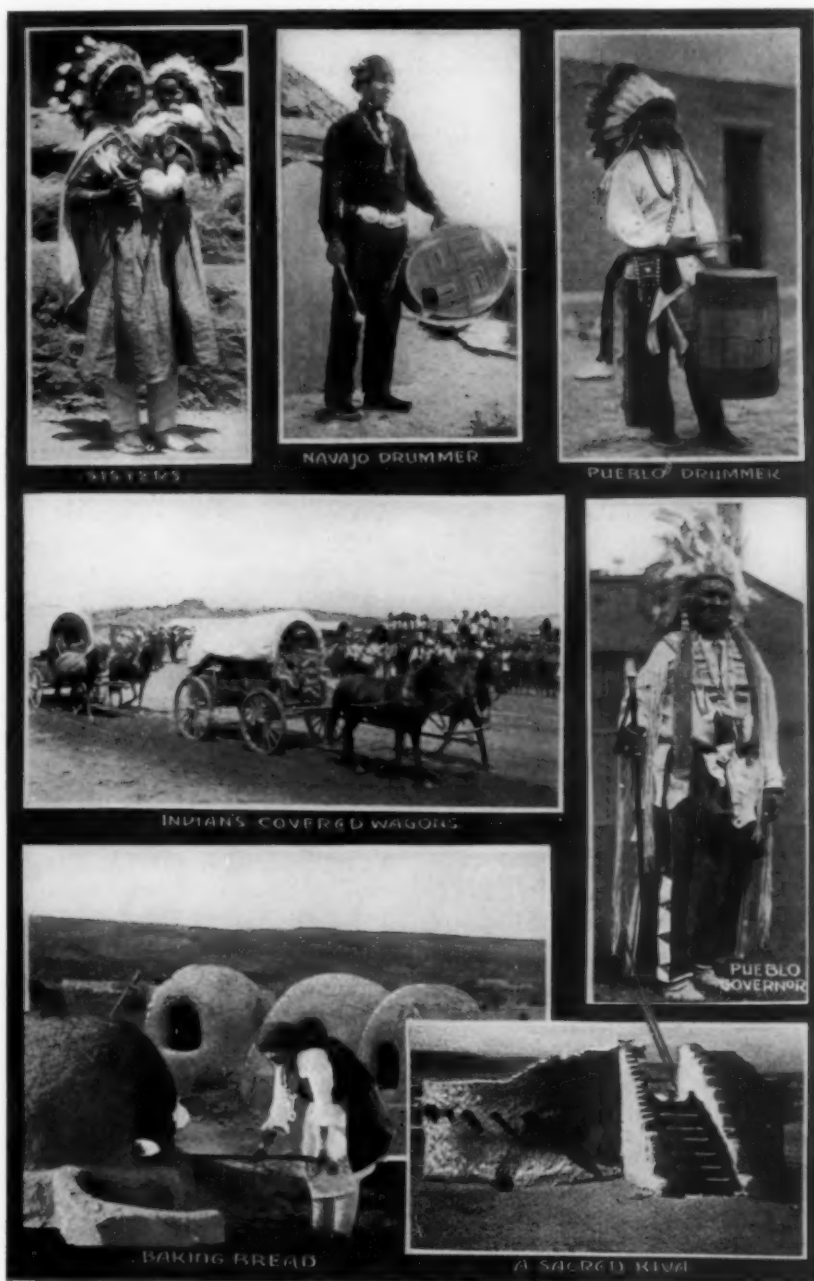


HOMES AND CHURCHES OF THE INDIANS OF THE SOUTHWEST



THE CITY OF SANTA FE AND SURROUNDING SECTION SHOW GOOD JUDGMENT IN BUILDING ARCHITECTURALLY SIMILAR TO THE OLDER INDIAN BUILDINGS

The School Arts Magazine, November 1927



THE INDIAN'S COSTUMES AND CUSTOMS ARE PICTURESQUE. THEY LIVE TODAY MUCH AS THEY HAVE LIVED FOR CENTURIES PAST

The School Arts Magazine, November 1927

Art in Dress

(MISS) JIMMIE OTTEN

Art Instructor, Central High School, Kalamazoo, Michigan

IS IT worth while for a girl to have that poise, self-confidence and self-respect which comes from being well dressed? Should a girl know how to dress with the least possible expenditure of money? Should an appreciation of beauty and creative ability be developed? If so, then from a social, economic, cultural, and educational standpoint a course in art in dress can be made most worth while and instructive.

Since girls differ in refinement, in artistic sense, in ability and home environment, in teaching art in dress problems should be carefully planned which meet the needs of each particular class. However, in every problem, beauty should be the first aim, beauty in a visible sense as a result of beauty developed within.

In most cases, an appreciation of line and color can be developed through a study of historical and modern design. By following this work with experiments in creating and painting designs the girls will have a general foundation upon which to build.

Then comes self-analysis. A girl should learn to develop her own type, whether athletic, professional, domestic, or otherwise, and not try to be somebody else. The girls measure themselves and draw their own figures to scale, usually one-third inch to an inch. The head is drawn simply, individual coloring is added, and sometimes hair cut from the head is glued on the head of the miniature figure.

Tracing paper is placed on this working drawing and then dress designs appealing to the individual and chosen from current magazines are drawn on the tracing paper. Immediately the girls see that a dress design on a fashion plate figure and on the human figure may look entirely different. By repeating the experiment a knowledge of line results and the class is ready to adapt patterns to meet individual requirements.

Effect of color can be secured by trying colored cloth and colored papers next to the girl's own face. This is done before a mirror. Through the medium of color a girl learns she may improve her complexion, bring out the color of her hair and eyes, and express her type. In a choice of colors complexion comes first.

Each girl is now ready to design her own clothes. She draws them to fit the miniature figure of herself. The drawing may then be colored or actual cloth may be pasted over the drawing in patch poster effect, and tucks, collars and cuffs, belts, buttons, or other accessories may be added to give a very realistic result. Miniature figures are shown in Plate A, together with three dresses carried out in full size. The dresses are made of voile and are hand blocked.

In studying hats the girls make hat frames from construction paper to fit their own heads. The frames are then covered with crepe paper and trimming made from crepe paper is added. Trying on one another's hats, adds to the interest and worth of the experiment.



PLATE A, ABOVE: ORIGINAL BLOCK-PRINTED DRESSES AND PAINTED DRESS. PLATE B, BELOW: BOUDOIR DOLLS CREATED BY THE ART IN DRESS CLASS OF CENTRAL HIGH SCHOOL, KALAMAZOO, MICHIGAN.
The School Arts Magazine, November 1927



PLATE C, ABOVE: PERIOD COSTUMES. PLATE D, BELOW: IMAGINATIVE COSTUMES ON FIGURES USING COTTON, FUR, ETC. AND FRAMING IN HARMONIOUS COLORS. MADE BY THE ART IN DRESS CLASS, CENTRAL HIGH SCHOOL, KALAMAZOO, MICHIGAN. MISS JIMMIE OTTEN, ART INSTRUCTOR

The School Arts Magazine, November 1927

Plenty of experience in white^{*} ritting and dyeing is much worth while. Good material left from worn-out dresses and left-overs should be used. In nine cases out of ten the color can be removed, the cloth redyed and the material made usable with little or no expense. Scarfs, underwear, handkerchiefs, collars, cuffs, trimmings and so forth can be made with fabric painting, batik, block printing and relief work. Accessories should always be a part of the costume and should add to the picture as a whole or should not

be used—unity with infinite variety, but always unity.

Creative ability may be developed by having the girls make and dress French dolls (Plate B), work out period costumes in crepe paper (Plate C), and make imaginative costumes on figures against an effective background, using cloth, hair, cotton, fur, artificial flowers and so forth. These patch pictures may be framed in cheap frames painted to harmonize with the colors used in the picture (Plate D).

The Trails of Yesterday

One need not voyage to Cathay
To find the Trails to Yesterday
Nor follow far romantic lure
To Aragon and to Amur.
Dreaming of storied Ispahan,
Benares, or of Kordofan,
Or musing over visions fond
Of Bagdad, or of Trebizond,
When Santa Fe in splendor lies
And Cochiti, so old and wise,
Tolls ancient bells, this side the sea.

For every saint in calendar,
White belfries old rise near and far,
Amid austere, forgotten lands,
Across the sunlit table-lands.
High in the cloister of the peaks.

Laguna's there, like Bethlehem;
And Acoma sits in the sky,
Her ramparts high athwart the blue,
Who tells a tale of Samarkand?

Tall Taos men, white-shrouded, stand
Against the morning's lambent rose
On Truchas' virgin draperies;
The Blood of Christ upon the snows.

In Zuni glides the Shalako;
The goblins of the Navajo
Are weird and grim; at Heaven's rim
Oraiba is Acropolis;
On mesa-crest is Picuris;
Tusayan broods in mystery;
From Tschrege and Tsankawi,
The specters from another day,
Of cliff-men come to dead Puye.

Then who would dream of Carcassonne?
Here's Oku's castellated hill;
And Jemez town, like Nazareth,
Sleeps, old and brown and warm and still,
This side the sea.
One need but come to Santa Fe
To find the Trails to Yesterday.

—E. Dana Johnson.

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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Cultivating the "Baby" Artist

BEULA MARY WADSWORTH

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THE little child is like a tender plant that needs the right sunshine, rain, soil, and care to make his budding talents flower to the full. How the little one loves to reach out into his wonderful new world which he has lived in only three or four years and experiment with materials. There are clay, wood, cloth, paper, crayons, and paint which form varied mediums for individual expression. Perhaps none of the mediums in the hands of the young child have quite the possibilities as thought vehicles that the materials for pictorial expression have.

What is the meaning of this avenue for self-expression—drawing? A little child once gave a graphic definition when asked what she was doing, "O I'm just finkin' and drawin' around the fink." A more adult interpretation is, "It is the intention informing the hand that gives

significance to the line." The arm and hand might be compared to a pantograph in their physical and psychological ability to place on paper the picture in the mind. The clearer the mental image, the more definite the drawing produced. The crude ideas of primitive man found crude expression in pictographs on their cave walls; the modern bridge designer with mind and hand highly trained to work together can produce drawings which can later materialize in mighty spans of nature's chasms. The great artist paints his canvas under the spell of emotion and his masterpiece transmits that emotion of religious devotion, love or revenge to those who behold it even centuries later. Handwriting, also, subtly reveals the characteristics of the writer. Neat, precise letter formations indicate talent for doing careful, minute work. A great



TOP: A FIRST GRADE ENJOYING A MOVIE PROJECT IN WHICH DRAWING IS INTERRELATED. CENTER: A SECOND GRADE TRAIN PROJECT IN WHICH DRAWING PLAYS A PART. BOTTOM: SHOWING SECOND GRADE PROJECT IN ENGINE CONSTRUCTION. THE MOVING PICTURE OPERATOR IN THE BACKGROUND GIVES A SPECIAL TOUCH OF MODERNITY TO THIS LIVE EDUCATIONAL SITUATION IN TRANSPORTATION INTEREST

ILLUSTRATING ARTICLE "CULTIVATING THE 'BABY' ARTIST" BY BEULA WADSWORTH

The School Arts Magazine, November 1927

many artists find expression in their severely beautiful capitals. Heavy pressure of the pen is the indication of a strong physical force driving the pen, and capitals which are graceful swirls are the expression of a pleasing and more or less magnetic personality, and so on.

Since drawing is, then, a mode of self-expression, it is from this that the teacher of drawing should deduct the first principle of successful teaching, that she allow the child to express *self*, allow him, do not force him to grow. She must figuratively see through his eyes, interpret his thoughts, and comprehend his crudest and most puzzling arrangements of lines. His stages of evolution, the manipulative, symbolic, and realistic must be fully understood and carefully guided, and with the sunshine of her smile to fire him to put his whole joyous self into his efforts. This stimulation to self-confidence and fearlessness in self-expression is necessary to all success.

The artist of tender years, like the plant, needs more than sunshine. The soil must be made ready. The provision of suitable materials and equipment in a light, airy room is the second law unto success. The furniture in child size, tables, chairs, and easels, should be arranged to allow space for free activity and large rapid work. A double easel which can be made by the manual training department or bought from an advertiser in *THE SCHOOL ARTS MAGAZINE*¹ should have the drawing board firmly attached to the easel and be built to child height. This should be placed near a window with light from the left. A partitioned box built either just below the board or resting on a small table may serve very well the purpose of holding

Mason or mayonnaise jars of paints. The paints are the bright, pure, dry colors of fresco paints mixed with water to the consistency of cream when needed for use. Each color should be provided with a stirring stick and a long handled flat artist's brush one-half inch in width. These should be marked with a bit of the color and when dry shellaced to be always used for the same color. Plenty of inexpensive, unprinted newspaper cut in 18-inch by 24-inch size is the most practical. This should be thumb-tacked to the board. Paper to protect the floor, and oilcloth aprons complete this part of the equipment. Since an easel does not provide sufficient opportunity for a large group, yardage of white paper "table cloth" used for parties may be pasted lightly to the blackboard or tacked to the outside of the building or to a fence for room for greater numbers of little artists to work with their paints simultaneously. The smallest children love to use brushes dipped in water for drawing pictures on the dusty blackboard and this is a good expedient. The use of soft, colored chalks on large blackboard spaces, and large marking crayons in sets of colors on 12-inch by 18-inch manila paper are also recommended. (Children need to be taught to care for their own materials).

Closely allied with the sunshine of encouragement and well equipped soil is the third necessity for allowing stimulating showers of ideas for expression. Let the child relive the circus, his traveling experiences by train, boat, and automobile, tell of his experiences at home, school, shopping, marketing, and attending the theatre. His emotional experiences such as the charm of the rainbow or the balloon man's bright wares call

¹June 1927, p. xix.

for expression, and telling stories as of "Jack and the Bean Stalk" and "Three Bears" will stimulate art activity.

As the child begins to express, to grow, he will need training and pruning like a plant. This fourth part of the gardener's duties will tax her skill to the utmost. The child should first be allowed to pass through the manipulative stage, to get acquainted with the materials. Of course he will begin with meaningless daubs. Presently the daubs will become symbolic, will eventually represent a wealth of ideas to the child, while at the same time he will have slight interest in making his picture resemble objects. It is at this period that the child draws or paints what he "knows" rather than what he sees, hence the futility of object drawing at this age. It is at this time that the child's imagery must be fully awakened and allowed to form the habit of liberating that image with perfect freedom. Technique must not be imposed until he has passed from the symbolic to the realistic stage, otherwise his fearlessness to express will be curtailed just as improper handling of a tender twig will stunt its growth. When the time is ripe the child will feel his need for help in "how to do it" to lead on to richer expression. When this need is felt, then the teacher will supply that need.²

Illustration I shows a first grade which is enjoying a movie project. Illustrations II and III show a 2-A class in the midst of a strong "train" interest, revealing typical situations during the realistic stages of drawing as carried on under the supervision of Miss Marie B. Fowler, Supervisor of the Early Elementary Department of the Kalamazoo schools.

The movie project shown in the first picture is under the guidance of Miss Pelham. In the foreground is the theatre with a child-made cash register in use and a child buying a ticket which with the seat numbers were printed with large type by a committee. Four are seated at the show. The curtains were decorated as an art problem. The movie is a series of children's crayon illustrations of the story of "Little Black Sambo." "Back stage" you can see two children creating more large pictures in paint and there is a creditable wall exhibit of them.

The other two photographs herewith illustrate the train project in which Mrs. McAleer's second grade is engaged. The project began one day while they were taking a walk and had to wait at the tracks for a big engine to pass. They talked about the parts of the engine while they waited. Back in the classroom they built an imaginary train with chairs, and in the picture you may see the conductor punching tickets. Note the painting easel at the left and completed work near it. The blackboard has been well utilized for large drawings of trains. From this drawing interest an engine built of wood and cardboard large enough for a child "engineer" to enter was developed. The photograph which shows the miniature engine (No. III) was taken some time later than No. II and the progress of the project is quite apparent.

These two projects indicate a most educational mode of procedure where drawing is tied up with a connected and natural series of child-life activities in much the same manner that everyday activities are related in the life of the average adult.

²See "The Beginnings of Public School Art in the Public Schools," by Margaret E. Mathias. (Scribner's.)



TWO OF THE "LEGEND OF SLEEPY HOLLOW" POSTERS MADE BY THE PUPILS OF THE QUINCY, ILLINOIS SCHOOLS, UNDER THE DIRECTION OF GERTRUDE I. PARR

A Mosaic Project

BEULA MARY WADSWORTH

Supervisor of Art, Public Schools, Kalamazoo, Michigan

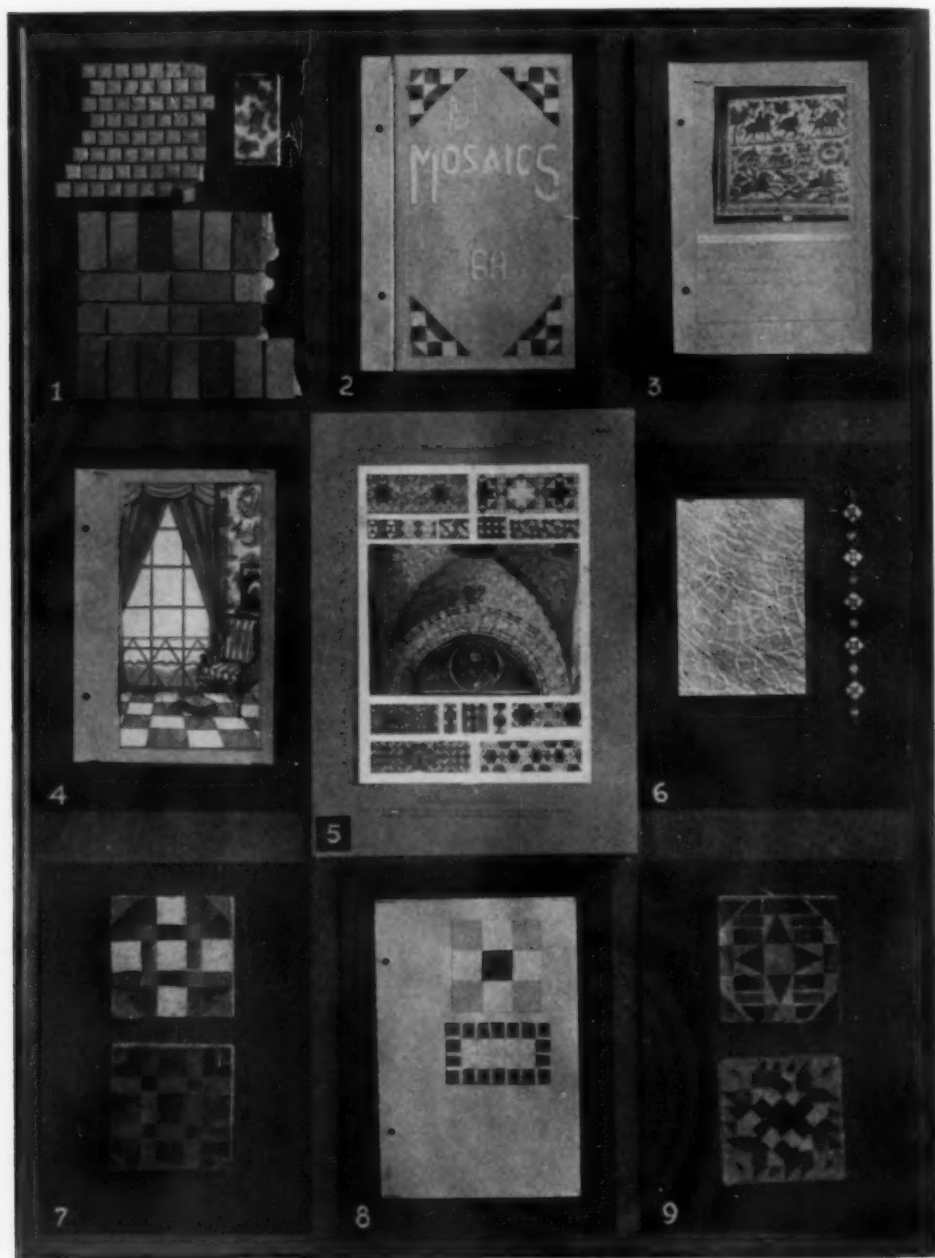
IT ALL started with a three-cornered coincidence. First, a mother of a colored child, Ella-Noria, worked at the much admired new Folz home on the south side of Kalamazoo. The little daughter, one day, having visited it with her parent noticed the outdoor living room floor of five-inch tiles with here and there a fancy tile in the pattern. She told her art class about it. It happened, secondly, that the art teachers of the city had taken a trip out to inspect the Folz residence and, therefore, Ella-Noria's teacher knew all about that floor. The third part of the story is that the sixth grade art class just mentioned was in the midst of furnishing a miniature sun porch five feet in length. They had given the walls a stippled stucco finish with gesso. The art and woodworking departments together were creating delightful furniture which now was being painted blue and orange. The problem of the floor was before them.

Thus it came about that the class enthusiastically decided that their room must have a real, not a make-believe tile floor. To be in proportion they figured that the tiles must be of inch square material. The boys marked them off on beaver board and sawed them out. Everybody wielded paint brushes to give them varying hues of the color of terra cotta (with poster paint). How the little workers toiled to lay those precious tiles, two thousand or more imbedded in colored cement just like a "truly" floor! When all were

laid, a finishing coat of a turpentine wash of terra cotta oil color over tiles and walls produced a soft harmony throughout the room.

The art supervisor was delighted. She chanced to remark that the floor reminded her of mosaic floors she had seen in Europe. This led the instructor, Miss Blanche Spaulding, to bring from the library pictures of old mosaics, and from the supervisor's office came beautiful illustrations in colors and gold belonging to "The Colored Ornament" portfolios by Alexander Speltz, which showed exquisite 5th and 6th century floors to be seen in the old churches of Florence, Venice, and Ravenna in Italy. (One is shown in No. 5 in accompanying photograph.)

With this background of experience and study, the children began to notice the use of tiles all around them, and to talk about them. "Why, the school halls have tiled floors," "and, yes, over in Holland, where I went to school the floors and wainscoting were made of large tiles," commented a Dutch boy; "our vestibule and our kitchen have tile patterns," "I noticed that kind at the Bank building," and "I at the library" were other remarks, one lad producing a pencil rubbing he had made on thin paper from the library pavement (see No. 6). Some Venetian glass mosaic jewelry was also brought in by a child, its minuteness of craftsmanship in striking contrast to the floor work. (This is also on No. 6.)



A MOSAIC PROJECT BY PUPILS OF THE SIXTH GRADE, LINCOLN SCHOOL, OF KALAMAZOO, MICHIGAN, UNDER THE DIRECTION OF MISS BLANCHE SPAULDING

The School Arts Magazine, November 1927



A MINIATURE FIVE-FOOT SUN ROOM WITH TILE FLOOR, MADE BY THE PUPILS IN THE SIXTH GRADE OF LINCOLN SCHOOL, KALAMAZOO. MISS BLANCHE SPAULDING, TEACHER

Interest waxed still warmer when someone mentioned the mosaic advertisement on the front of the Sayles store where bathroom and fireplace tiles were sold. The youngsters flocked down to visit the place. The owner took considerable interest, and lo, the next day a group brought into the schoolroom a variety of samples of tiles laid in patterns on paper backing (No. 1), Mr. Sayles' gift to the class.

The research idea having worked up to a good heat, magazines were browsed for illustrations. A class notebook of mounted clippings to which individuals contributed pages developed. A cover was designed. Three of the pages showed an old mosaic excavated in Tunisia, clipped from the April, 1924 *National Geographic*, an ad of a modern tiled floor, and a group of pupils' designs for mosaic. (See Nos. 2, 3, 4, and 8.)

In the December, 1926 *Everyday Art* magazine was discovered a page illustrating tiles made of hand-colored papers cut in sections. At once the class turned temporarily into Italian mosaicists and busy fingers began making cut-paper tiles to use as rests for vase or teapot or just for a spot of color in a room. They chose manila paper ruled in half-inch checks on one side to guide the cutting into squares, while the other plain side was used to receive the color. Through organized co-operation twenty-four colors in 9- by 12-inch size were painted with poster paint. After cutting into inch squares, piles of each color were made. Each pupil went around choosing pieces in not over five colors from the proper piles.

A 5-inch square of checked paper served as a foundation upon which to design the mosaic pattern. Many of the

squares were cut into triangles or smaller squares to get variety. Some made several arrangements before choosing the one to carry out. When pasted the whole was mounted on a 5-inch square of half-inch Celotex and shellaced. (Illustrations Nos. 7 and 9 show finished tiles.)

In connection with the before mentioned notebook, which was growing meanwhile, there arose a competition for the writing of the best short "story" to be copied into the notebook. The following was chosen:

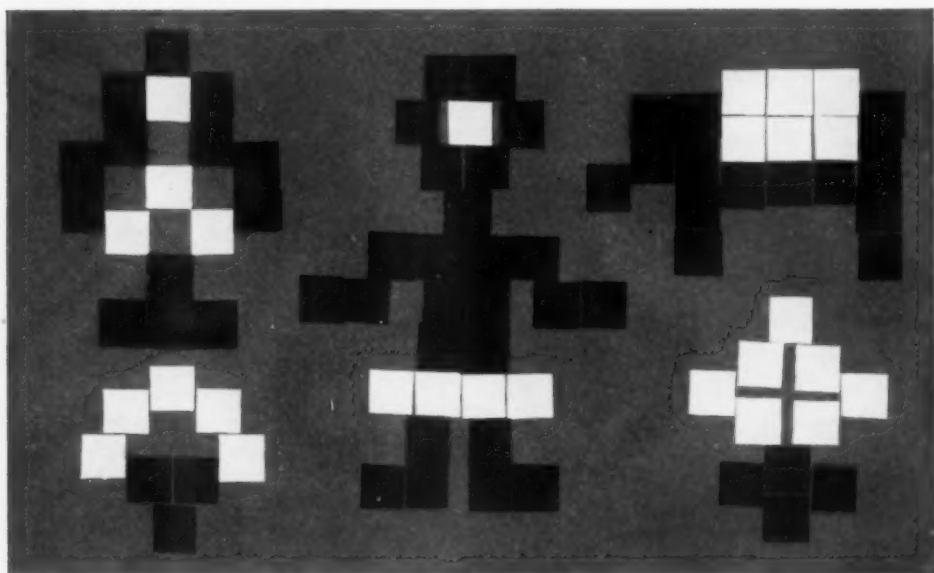
"The Egyptians and Assyrians used mosaics in jewelry and furniture; designs in mosaic were used by the Greeks to decorate parts of buildings. A famous floor of Pompeii represents the scenes of Alexander's victory at Issus.

"The Romans used mosaic extensively in their pavements, from simple crude geometric designs in black and white to beautiful colored landscapes and portraits of poets and philosophers.

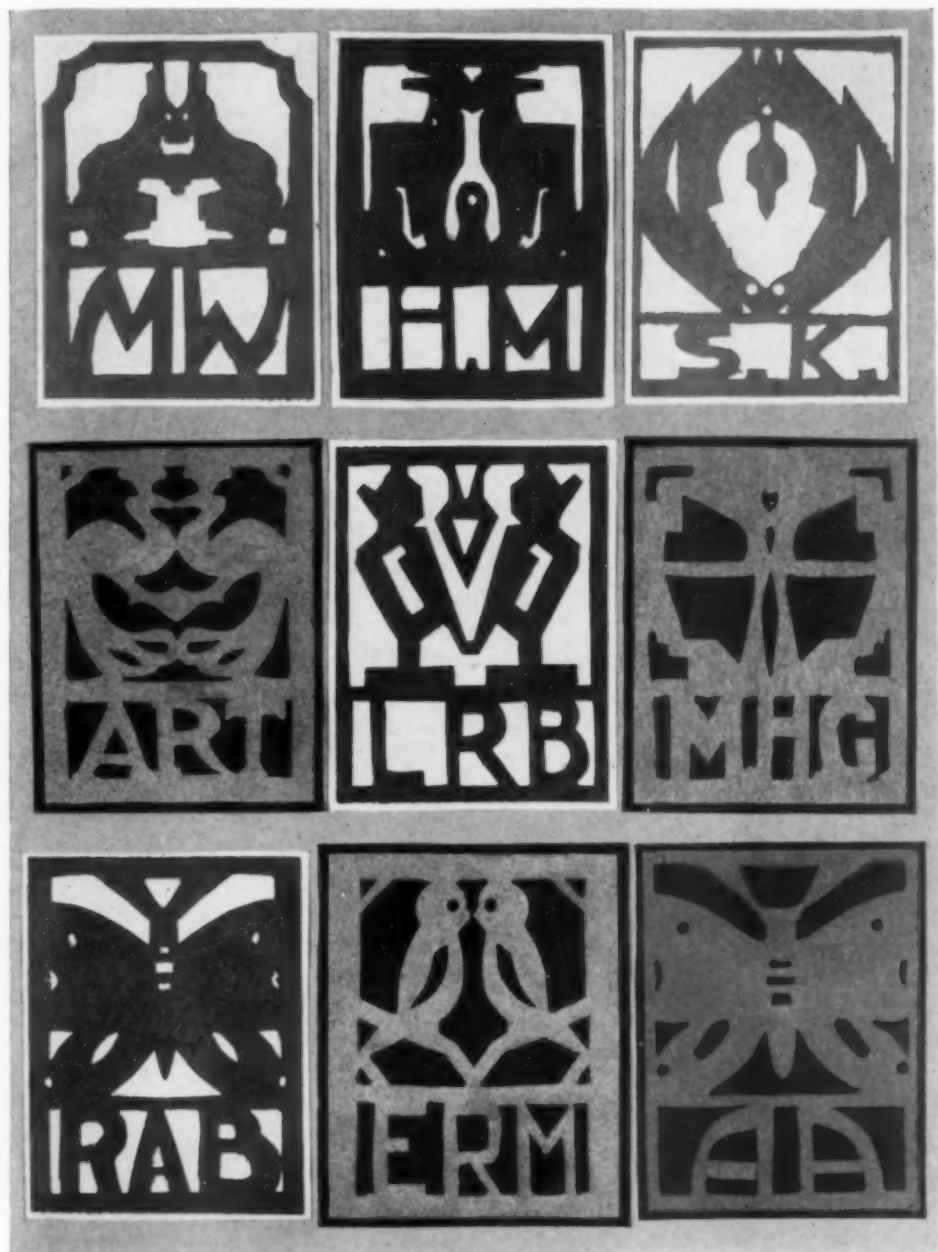
"Roman mosaic pavements have been found in France, Spain, Germany, Hungary, North Africa and Asia Minor. In the 4th century Christian artists used mosaics to decorate the interior of churches. No form of decoration harmonizes so well with architecture.

The walls and arches, the inside and outside of facades as well as the upper parts of the walls were decorated with mosaics; the floors were done in marble geometric mosaics.

"The wealth of mosaics is concentrated in Italy."



SQUARES OF BLACK AND WHITE PAPER USED ON A BLACK BACKGROUND AND PASTED DOWN IS A GOOD AND INTERESTING PART OF ART WORK FOR THE GRADES. COLOR PAPER SQUARES WILL PRODUCE MOSAIC EFFECTS.



CUT PAPER BOOK PLATES MADE WITH TWO HARMONIOUS PAPER COLORS. BY THE STUDENTS OF RUTH HARWOOD, ART INSTRUCTOR, UTAH UNIVERSITY, SALT LAKE CITY, UTAH

The School Arts Magazine, November 1927

A Little Journey in Discovery

NINA K. SLATER

Sedalia, Missouri

THERE is always a Columbian thrill in discovering something new, be it ever so small—a joy of all ages. As the holidays approached it was a pleasure to step into the schoolrooms and note the decorations taking shape under enthusiastic fingers, but it was an errand to a third grade room that furnished the thrill of the discoverer. Curiosity, amazement, impatience, all marked the moments of waiting, rather than interrupt the teacher. On the window next the street appeared a dainty transparency, the hills of Bethlehem, faint, but with a blue mist hovering about their summits and a splendid distance leading to their slopes. Quaint buildings with mysterious grayish roofs and windows clustered at their feet, and in the foreground the three wise men with their camels plodded solemnly along the quaint path.

The teacher was one of long experience, the usual primary teacher whose fingers' natural cunning should have been trained to handle the mediums of art. The illusive transparency was made with a water color brush, a pot of library

paste, and a few dabs of paste faintly tinted with colored ink.

Since that, the idea has been worked out to broader possibilities. Landscapes in colors, snow scenes, flowers and leaves, figures, and even weird witches at Halloween may adorn your windows and can be washed off when no longer wanted.

For effects with more color, tint two small lots of paste, one with color for the sky, the other with the dominant color for the foreground. For this purpose, tempera, water colors, or even colored inks can be used if the range of colors is small. If a winter scene, paste lends itself admirably to frost and snow effects. Simply lay in the foreground with rather thin paste.

With the library paste paint in the mass shape of trees, outlines, and solid walls of buildings or other objects in the foreground. Let this dry and then brush in the required colors and tints with your color medium. These are all the materials needed for a charming transparency which is more dainty and much more easily removed than paper which has been brushed with linseed oil.

In the elder days of art
Builders wrought with greatest care
Each minute and unseen part,
For the gods see everywhere.

—Longfellow.



A CHRISTMAS WINDOW TRANSPARENCY BY CORINNE TUTHILL

The School Arts Magazine, November 1927

The Possibilities of Paper Cutting in Illustrating Thanksgiving Themes

GRACE M. POORBAUGH

Miss Harker's School, Palo Alto, California

CHILDREN delight in story books but they appreciate one which they have made themselves far more than an expensive book which has been purchased for them.

If they are given a little practice in the essential points of making a landscape, they will be able to originate compositions of their own and make books illustrative of many of the themes around which the work of the month centers.

The four illustrations show the progressive steps in making a landscape. The first is the simplest landscape possible. It has but two parts, an upper and a lower. The upper may represent a wall or sky; the lower, ground, grass, snow or floor. The second illustration has an opening in the lower part. This may represent a path, road, or river. In the third illustration, bushes are added and in the fourth, trees. Pine trees and wigwams are easily cut by folding a piece of paper lengthwise and cutting double. They make possible a variety of compositions. With this practice the children are now able to illustrate the stories which are used during the month.

The aim of the primary teacher this month should be to create a real Thanksgiving spirit in the children. The fall nature work seems to be a good foundation upon which to build. Take for example, the life history of a plant. Perhaps wheat will be the best one to use. Trace all the stages of the farmer's

work—plowing, sowing, harvesting, threshing and selling the grain. Then the miller's work; the cook's, or the baker's, until the loaf is ready for us to eat. Each step of the work will give opportunity to lead even little children to realize, to a certain extent, to how many people and agencies they are indebted for even a loaf of bread.

Along with this work, the children will enjoy making a book illustrating the story of wheat. Such a book may contain either free-hand cuttings or pictures which they have collected and cut out.

Suppose we take some common animal, as the sheep, and trace its life history in relation to ours. This work can be made so full of sympathetic interest that some of our children will put on their woolen mittens with a real "Thank you" in their hearts.

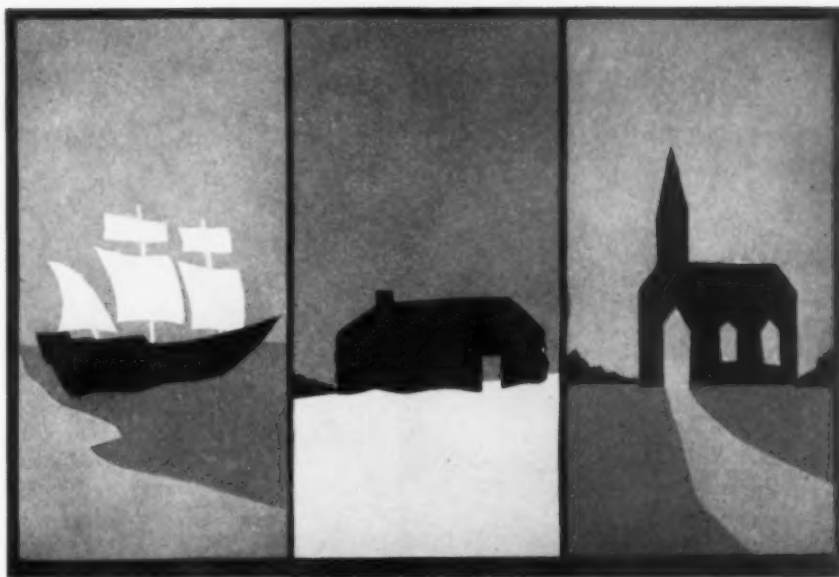
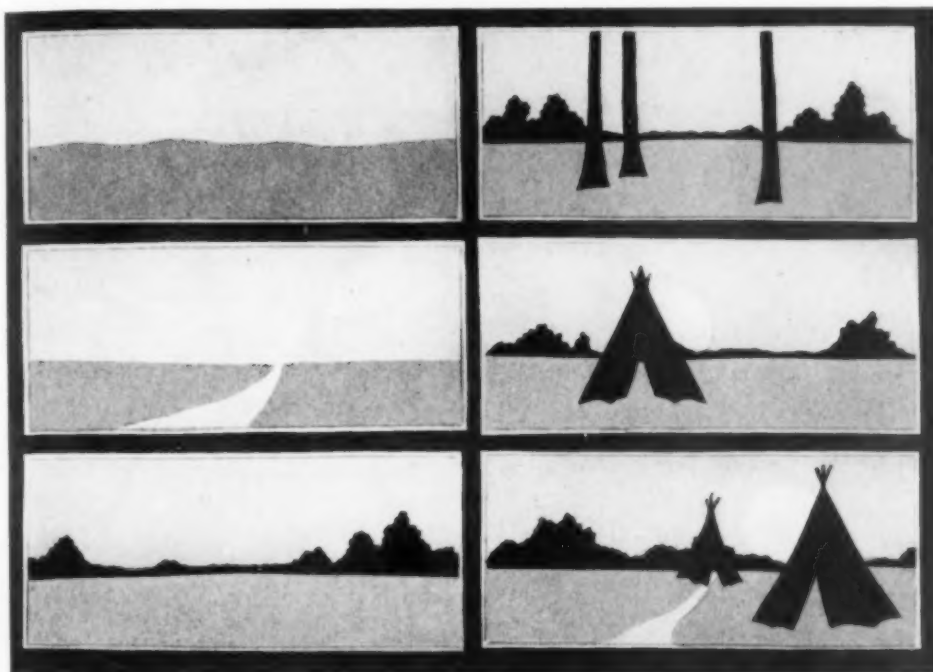
Books illustrating the story of wool may be made by using cuttings.

The nature work leads up to the old, old story of the Puritans, the most suggestive work of all for Thanksgiving.

From day to day as the story is continued the children work out cuttings in their own way so that by the time the story is finished they will have a series of cuttings illustrative of the entire story.

In presenting this story take the children first to England and introduce them to the Puritan girls and boys. Picture their homes, customs, manners, church

(Concluded on page ix)



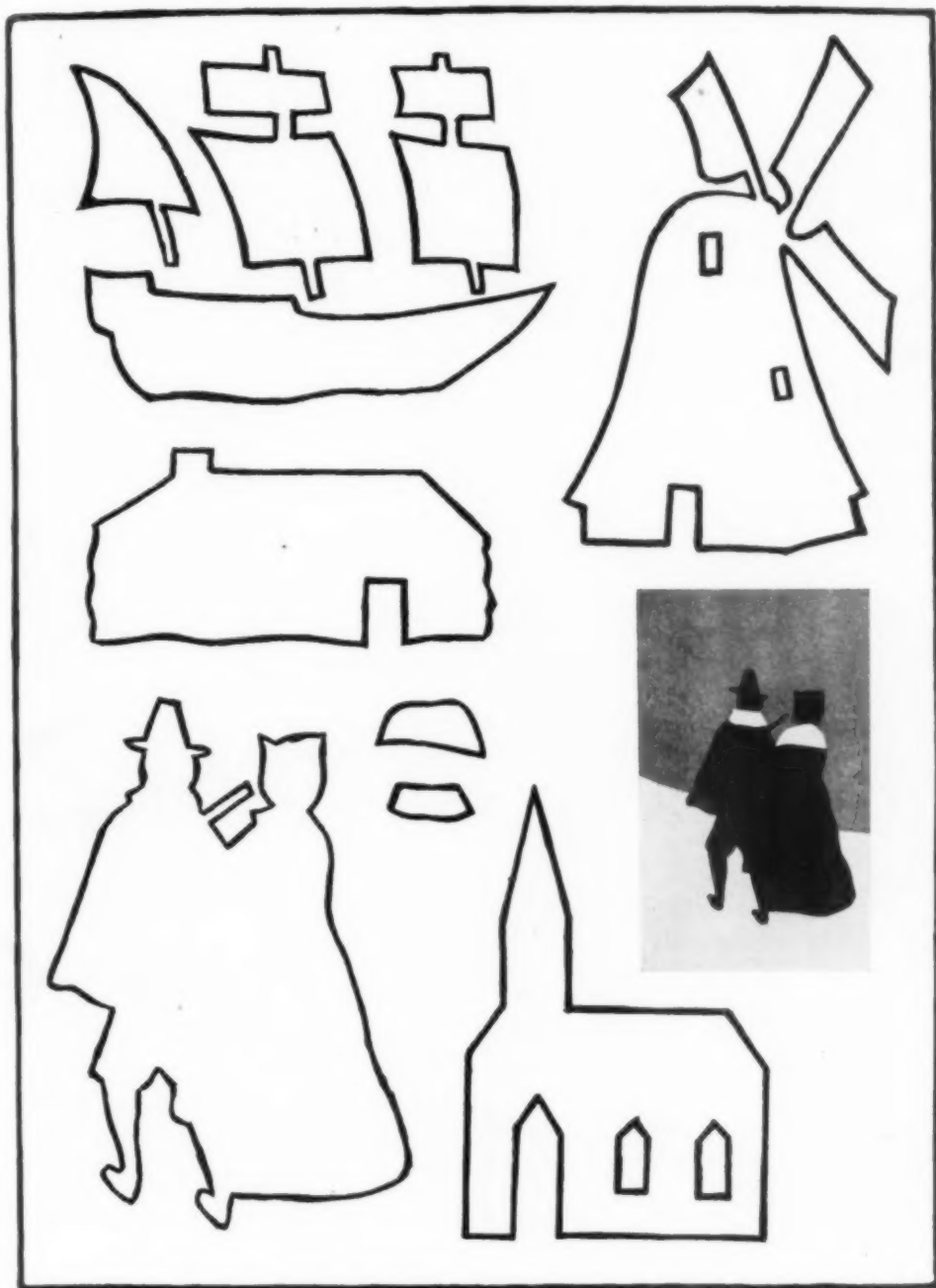
PROGRESSIVE STEPS IN MAKING A LANDSCAPE WITH CUT PAPER. THREE CUT PAPER PICTURES FOR THANKSGIVING APPLICATION. BY GRACE M. POORBAUGH, PALO ALTO, CALIFORNIA

Th- School Arts Magazine, November 1927



A THANKSGIVING PICTURE AND PATTERNS FOR THE CUT PAPER PARTS BY GRACE M. POORBAUGH, PALO ALTO, CALIFORNIA

The School Arts Magazine, November 1927



CUT PAPER PATTERNS FOR THANKSGIVING IDEAS BY GRACE M. POORBAUGH, PALO ALTO, CALIFORNIA

The School Arts Magazine, November 1927

Indians

ELISE REID BOYLSTON

Assistant Supervisor, Fine and Applied Arts, Atlanta, Georgia

AS SURELY as top time and marble season roll around, there comes in primary life the study of Indians. This is a never failing subject of thrills, so dear to the boyish heart, and we feel a pleasant glow of anticipation at thought of the joy we shall share in this fascinating study.

There are such adorable posters of Indian life for us to make—Hiawatha, drawn from a little stick-figure outline, the tent with its primitive decorations, and even the wise old owl in the treetop; a moon, of course, and Nokomis, perhaps, with a hint of big sea water somewhere in the picture. This is only one of the many stories we can use for illustration; and as for health correlation, there's the stalwart Indian in his canoe, living in the open, breathing fresh air, and taking plenty of exercise.

And such an interesting set of reading cards can be made by the teacher—cards all ready to be used as seat work, and bearing such legends as "Draw an Indian boy with a feather headpiece. Draw two trees and a squirrel on a branch near him," or "Draw an Indian village, showing three warriors on horses, and an Indian woman sitting in front of a tent. Use green, orange, and black for the blanket on the woman, and color the others as you please."

What child does not love to dress up, and especially to adorn himself with such startling decorations as brightly colored headgear! A sheet of nine by twelve manila paper is sufficient for a

chief's feathered set. A one-and-a-half inch band is first cut from the long side and the rest folded, cut, and colored. This extra band completes the circle for the head, being pinned to fit the individual. The decoration on this band, as well as the color of the feathers, are left to the taste of the pupil.

The squaws wear one feather on a band; and it is a proud set of peaceful Indians who walk home thus adorned. They may not seem as realistic to the onlooker as to the child who lives in a land of make-believe, but at least it adds considerable zest to the history lessons of the present.

There's the freehand cutting of peace-pipes from the half sheet of nine by twelve paper; and these should be colored in brown, with bands of varicolored hues. There's the quiver we can make, and adorable moccasins of chamois with bead trimming—shoes that one can actually wear—or in lieu of these, paper substitutes for looks only.

Such a sandtable as can be arranged—water made of glass over blue paper, with beautiful white sand for the seashore, and a little birchbark canoe. There are tents of skin and chamois, Indian dolls made of wire and cotton and dressed from an old glove, and ferocious animals moulded from clay and colored, peeping from the forest of pine twigs.

A study of Indians would not be complete without a booklet for individual

(Concluded on page ix)



HIAWATHA POSTER AND OBJECTS FOR 2ND AND 3RD GRADES BY ELISE REID BOYLSTON ILLUSTRATING THE ARTICLE "INDIANS" ON OPPOSITE PAGE

The School Arts Magazine, November 1927



A POSTER AT THE TOP SHOWING THE TENT-HOMES OF AMERICAN INDIANS. A POSTER BELOW SHOWING THE PUEBLO HOMES OF THE DESERT INDIANS OF THE SOUTHWEST. THESE MAY BE USED FOR POSTERS, PAGEANTRY, SANDTABLES AND BOOKLET WORK

The School Arts Magazine, November 1927

A Good Supervisor of Art

Compiled by

MARY BEULA WADSWORTH

Supervisor of Art, Kalamazoo, Michigan

THE Master is always right. Hear what He says: "Ye know that the Princes of the Gentiles exercise dominion over them and they that are great exercise authority upon them; but it shall not be so among you, let him be your minister; and whosoever would be chief let him be servant of all."

The supervisor, beloved of children and for whose sake they will do anything, the supervisor who holds the respect and affections of all his teachers and for whom they will work overtime and never tell, the supervisor whose services are always in demand and whose compensations are sure, is the supervisor who has no other ambition than that to be a servant of all.

Such a supervisor knows that such service presupposes three things: Wealth, Sympathy, Generosity.

Wealth means first knowledge of the subject. The good supervisor knows the fundamental laws of representation and design. He has a mind stored with the results of close observation of nature. He is familiar with good technique in every medium of graphic and plastic expression. He knows the difference instantly between a correct and an incorrect drawing, a good and bad design, a harmonious and an inharmonious scheme of color, and can tell *why*. His judgments are based on principles, not on personal whims.

Wealth means also power to *produce*. The good supervisor can draw, can make

an orderly design, can work out a harmony of color in a sketch, in an object, in his own costume. He may not be able to draw with the skill of a Blum, or to produce decorations with the facility of a Mucha, or to put colors together with the sure taste of a Brangwyn, but he must be able to draw truthfully, to design lawfully, and to color passably well. In a word, his knowledge must flow through his fingers. The outlines he prepares for his teachers should be examples of applied art as good as the means of reproduction will allow. The illustrations he draws for children to see should be better than children or teachers can produce. He should produce examples of good work constantly to inspire confidence in himself, enthusiasm in his teachers, and emulation in his pupils; as Dr. Denman says, "The art teacher should be primarily a showman." Supervisors who pride themselves upon never drawing for children are blind leaders of the blind, dumb leaders of the dumb, impotent leaders of the impotent. People are demanding men and women who can deliver the goods.

Sympathy, the second indispensable quality in a good supervisor, means power to put one's self in another's place. I have in mind a supervisor who enters the room quietly, on time, like a sunbeam. The pupils are busy and he does not disturb them with formalities. Here and there children look up and smile a welcome into the smiling face of their

friend. He grasps the hand of the teacher and says in a low voice, "Good morning. How well you all look this morning and how busy you all are! What can I do to help most?" The reply is as varied as the varying needs of circumstance. And the supervisor helps; helps in such a way that the children do not lose faith in the ability of their teacher, in such a way that the teacher gains confidence in her friend, in such a way that art, the result of joy in work, begins to appear in that schoolroom. As a rule, the teacher knows what she needs. It is the business of the supervisor to supply that need. If the supervisor will put himself but for a moment in the place of the grade teacher with her problem of forty problems, he will know beyond peradventure, that the rendering of sympathetic service is about his only excuse for being. Of course he is to "direct," but not like a Russian bureaucrat, miles from the battle, rather as a guide who knows the trails and the passes, having been that way himself many times. He is to supervise not as a spy or a slave driver, rather as the gardener who plants, weeds, waters, shields from the sun, thins out, prunes, supports, that each plant may be, according to its kind, thrifty and fruitful. He is to criticise, not as those sons of Belial who bind burdens upon others which they themselves are not able to bear and will not touch, and whose only criticism is fault finding; he is to criticise as all the sons of Wisdom criticise: "This is the way to do it. See? Now try again. Be ye followers of me even as I am of those who have perfectly embodied in their work the principles we are trying to teach." The supervisor who makes himself the servant of all, with sympathetic regard for everyone, need

not worry about his position, his authority, or his reputation. His happy teachers take care of all those things.

Generosity, the third essential, means more than liberality in giving. That is not the first meaning of the word. Its primary meaning is the quality of being noble, noble minded. The good supervisor is open to suggestion. He knows that every one of his teachers can teach him something about some phase of his work. He does not pose as a Know-it-all. If he makes a mistake he acknowledges it like a man. If his outline is too difficult, if his lessons are too long, if his method is at fault, open-minded, loyal-to-truth, optimistic professional life requires no little generosity—noble-mindedness. It implies like the word itself, noble birth, the birth of the spirit "from above."

Of course generosity means abundant service. The secret of being able to give much lies in giving one's best every time. The good supervisor shares his sources of inspiration with his teachers. The ideal supervisor, according to many eminent authorities, should know psychology and pedagogy, be widely read in the history of education and history of the arts, be a master craftsman, and a master in English composition, a recognized artist exhibiting annually and an effective public speaker. Yes, all these and many other accomplishments are desirable; one can not be too well equipped for so great a task, but after all, if I can discover a young supervisor who has the conviction that his chief business is to serve the regular teachers of the public schools with all the knowledge and skill he can acquire, to serve them sympathetically, and to serve them generously, I am willing to insure his professional life at the very lowest rate.



BEULA MARY WADSWORTH
Supervisor of Art
Kalamazoo, Michigan



With Our Contributors

A Who's Who in Art Education

Miss Wadsworth
Sketches a Tour
in Italy

TEN years ago I came to Kalamazoo, Michigan as one of a small group of special art teachers to serve under the direction of a certain capable art supervisor. I was assigned two of the buildings using the so-called "Gary" or platoon plan. During ten consecutive periods each day I met two hundred children. The rooms were ordinary classrooms with unadjustable seats, a few shelves, an extra table, and a minimum variety of materials. This situation would have been most discouraging if it had not been for the sympathetic supervisor who was never too busy to listen, to teach model lessons, or to guide with helpful, constructive criticisms. She praised all originality manifested by children or teacher, and generously shared her experience, handiwork, and

an extensive collection of illustrative material.

I found she was not content with existing conditions but was constantly persuading those in authority to help in the cause of art. The next few years saw the teachers' load lightened by single building assignments, by daily vacant periods, and art rooms improved with sinks, exhibit boards, cupboards, files, sandtables, and in many instances, art desks, an adjoining shop for project work, and an infinite variety of materials for art work connected up with individual, home, and community needs. Until, at the present time, in these "studios" beautiful, colored pictures are correctly hung on harmonious walls, well designed draperies are at the windows, and with bits of pottery and glass here

and there, everything exemplifies good taste. Each of the fifteen art teachers is chosen to fill her place because of adequate preparation and a love for children, for art, and for education. In this inspiring atmosphere, with a flexible course of study, each teacher can develop her abilities individually and help her children to live happy, harmonious lives.

This development in Kalamazoo has been made possible by the vision of an artist, educator, and art supervisor—Beula Mary Wadsworth. In the years since 1913 in that position she has firmly established correct art teaching in her city. With the help of superintendent, supervisors, and art teachers she has compiled a splendid course of study correlating industrial and fine arts—one of the first approved by that admirable critic, Dr. Frederick Bonser of Columbia University.

Miss Wadsworth is a graduate of Michigan State Normal College and Pratt Institute and has taken courses in Chicago Art Institute, Minneapolis

School of Fine Arts, New York University, Columbia University, and the Pedro J. Lemos class recently on the Pacific slope.

She inspires progressiveness in her department by herself periodically studying in the leading art centers, by European travel, by studies of methods of teaching not only in her own specialty but in other subjects of the curriculum, by creative work through the medium of pen and ink, and the etcher's needle, in poetry, and in the art of public speaking.

Be it said, that Miss Wadsworth's success is due to a love of art, to careful systematic planning, tireless work, and an optimistic point of view. She gives worthy credit to her superiors, Supt. S. O. Hartwell and Supt. E. H. Drake who were friends of art, to an understanding and open-minded Board of Education, and to an ever loyal corps of art teachers.

LOUISE FULLERTON STRUBLE

*Art Supervisor, Training School, Western State
Normal School, Kalamazoo, Michigan*

"EVERY PERSON HAS TWO EDUCATIONS, ONE WHICH
HE RECEIVES FROM OTHERS, AND ONE, MORE IM-
PORTANT, WHICH HE GIVES TO HIMSELF."

—Gibbon

Indian Crafts

REVIVING A LOST ART

AT THE TIME of the Spanish conquest some four hundred years ago there were about 20,000 Indians living in some seventy pueblos, or settlements, in New Mexico and the Southwest. In each of the seventy pueblos there was a distinctive type of pottery, made by the women, the symbols of the Indian religion furnishing the basic decorative elements. In the combination of these elements, however, there was an unlimited opportunity for the development of different designs, which were handed down from mother to daughter, and the copyright, as it were, was not infringed upon by the women of other families in the same pueblo, or by those in other pueblos. Thirty years ago the pueblo art of pottery making and decoration seemed on the point of becoming a lost art, due probably to that deadening effect which contact with a race of considerably higher culture has upon a less advanced one.

When in 1907 the School of American Research was established at Santa Fe by the Archaeological Institute of America the manual labor on the buildings was done by the men from the pueblo of San Ildefonso. Thousands of broken potsherds were dug up in the course of clearing away ruins and digging trenches for foundations, etc. The symbolism on these broken shards stirred the memories of many of the older men, and when shown at their home pueblo, the very old men and women kindled a vivid enthusiasm in the younger Indians. The American school began a revival campaign along definite lines, and by the discreet offer of certain prizes and by encouragement and help in the sale of finished products, it has come to pass that today the San Ildefonso people are independent of crop failures, in fact, make as much money on their ceramics as they do on farm products; but, best of all, ceramic art at

this pueblo has come back nearly to the high artistic level of centuries ago.

In 1923 members of the American school began the same sort of a revival at the Pueblo of Zia, on the Jemez River, some twenty-five miles from Bernalillo, and already the pottery there has risen from a somewhat degraded type to a well mixed, finely baked and beautifully decorated ware which commands respect, and a good price to go with it. The attempt in 1924 to revive pottery making at Jemez Pueblo very nearly failed. Some of the oldest women were able to explain to the girls what they remembered about the art in their day or as they remembered it from having been told by their grandmothers. There were thousands of broken shards covered with the old Jemez designs. The main tradition, however, regarding the superior excellence of the Jemez wares was that it was due to the fact that the firing of the pottery was done only in kilns fed with dried animal manure. When everything was ready to begin work an old woman called attention to the tradition that forbade the burning of manure in the pueblo from the middle of June until early the next spring. The native priest was appealed to, but he would not lift the ban. But last summer there were at least six exhibitors with beautiful pottery fired in the good old traditional way.

When one thinks of vases and pottery, ancient Greek and mediaeval Chinese and Japanese ware come first in the mind. But nowhere has there ever been any better black and white ware made than was made in our own Southwest hundreds of years ago, and ware almost as good and quite as beautiful is now coming back into its own. Our pueblo ceramics, that lost art, is being revived.

—*New York Herald-Tribune.*



Applying Indian Designs to the Decoration of a High School Cafeteria

CHRISTINE OWENS

Art Supervisor, Miami High School, Miami, Arizona

HAVING visited many of the pueblos in New Mexico this summer and having been instilled with the beauty and attractiveness of their pottery, embroidery and designs in general, I was very anxious to work out a project using Indian designs. The opportunity soon came when the art department was asked to decorate our high school cafeteria and teachers' dining room. The place was very dark and cold-looking. We were to brighten it and break up the monotonous wall space.

The Applied Design Class took up the idea with much enthusiasm and it was soon decided that the Indian designs would work beautifully.

Our first problem was a border for curtains. Each one designed a border and we selected one which was best suited to embroidery. The curtains were made of heavy linen and embroidered with yarn. The color scheme—we used it for all our decorations—was vermilion, yellow-orange, green and black. We used the satin stitch for the border and blanket stitch in black for the sides.

The next problem was lanterns. We used the idea of the large bowls for the shape. Each lantern was constructed of four pieces of heavy manila paper put together with black bias tape. Each

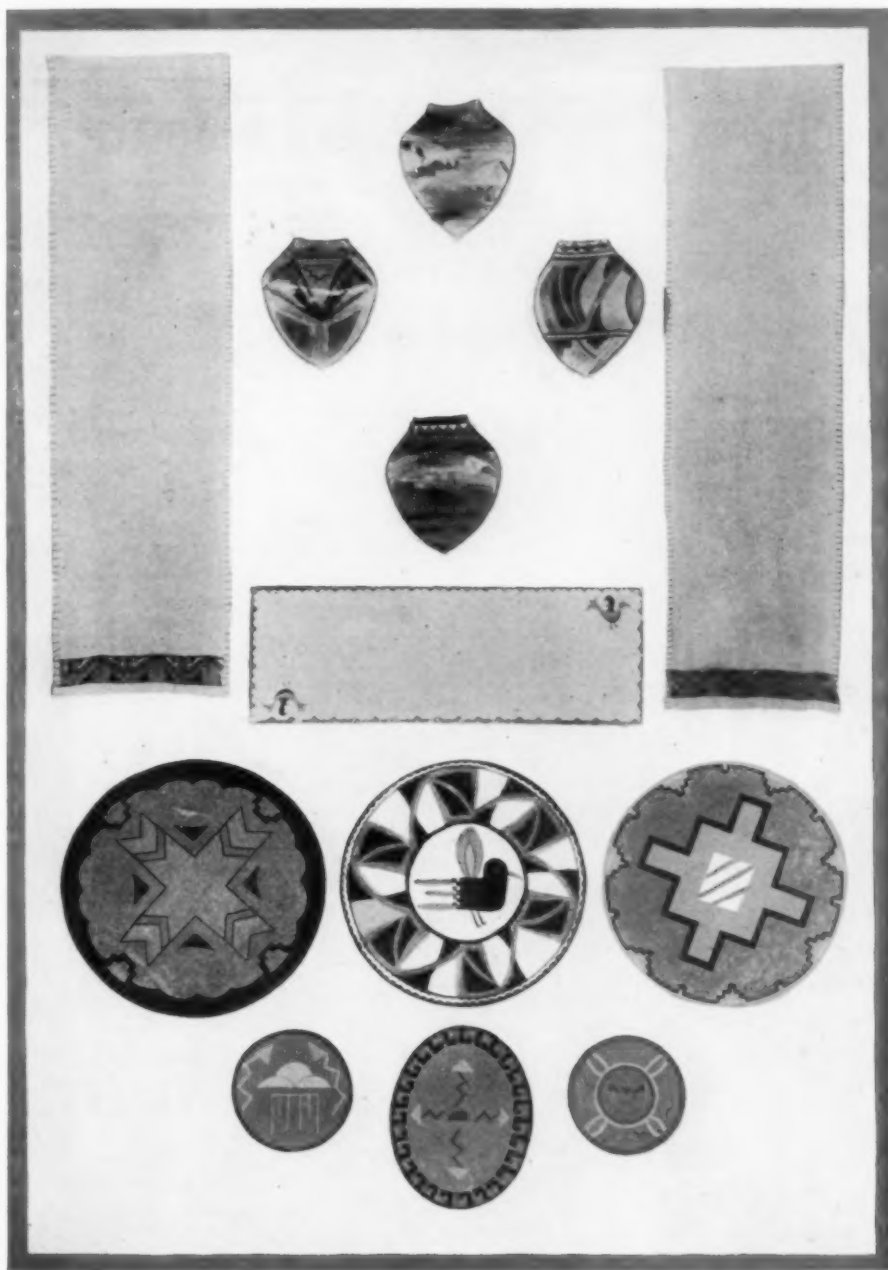
person designed his own lantern. They were painted with show card paints after which two coats of shellac were put on. We were very pleased with them because of their attractiveness and durability. They gave a very warm glow when over the lights.

For the tables, we used cream sanitas, making a long strip for each table. A narrow border was enameled around the edge. In two of the corners were painted designs of birds derived from the many birds which the Indians use so much. These bird designs were also painted on a tray rack.

Our last problem was the walls. For this we made plaques of three-ply wood. They were cut in circles and oblongs. These were painted with show card paints, which gave the appearance of a stain. Very attractive designs were made and they surely did brighten the cold, gray walls. We used our larger plaques in the cafeteria and the smaller ones in the dining room. Twelve were made.

For all our designs we used the symbols from the different pueblos. I think this has been the most interesting problem I have had charge of since I have been in the southwest. It took the first quarter and there was never a time when interest lagged.





INDIAN MOTIFS USED FOR THE DECORATION OF MATS, RUNNERS AND LANTERNS FOR A HIGH SCHOOL CAFETERIA AT THE MIAMI, ARIZONA HIGH SCHOOL, CHRISTINE OWENS, ART SUPERVISOR

The School Arts Magazine, November 1927



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